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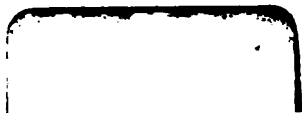
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**ΑΡΙΣΤΟΦΑΝΟΥΣ ΒΑΤΡΑΧΟΙ**

THE

**FROGS OF ARISTOPHANES**

EDITED WITH INTRODUCTION, COMMENTARY  
AND CRITICAL NOTES

BY

**T. G. TUCKER, Litt.D. (Camb.)**

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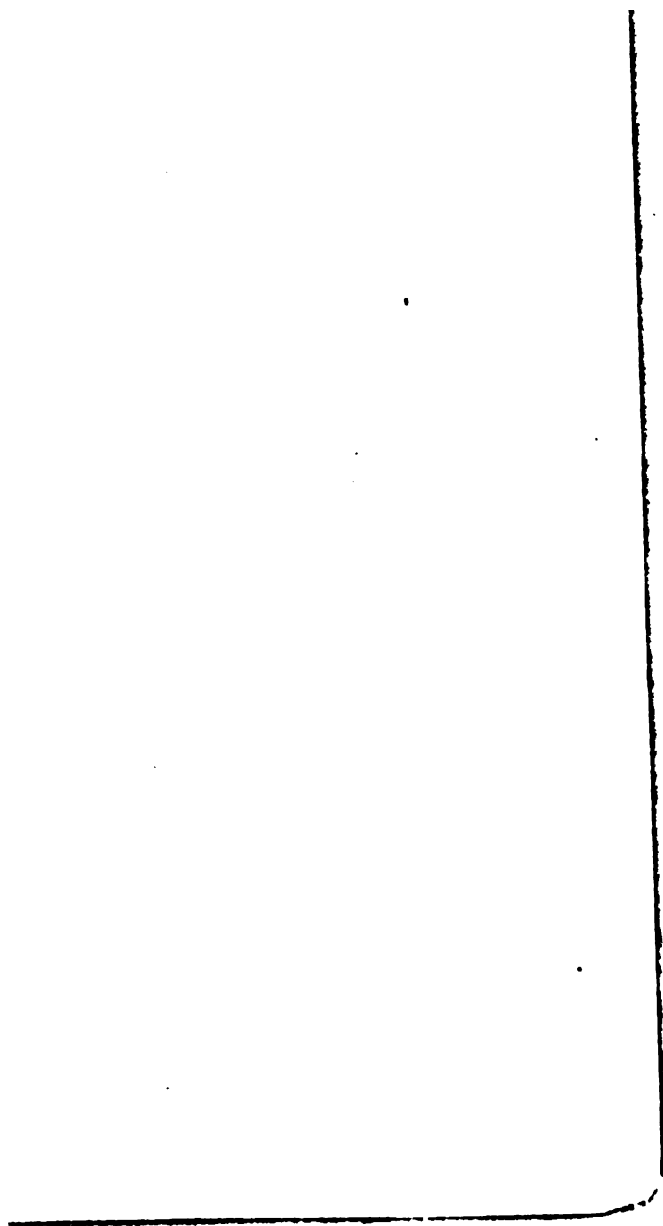
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## PREFACE

THOUGH it is hoped that the present edition of the *Frogs* may be found to contribute to the exegesis and criticism of the play in a sufficient measure to deserve some attention from scholars, its aim is primarily educational. For that reason a few lines or short passages are omitted. Fortunately but little textual innovation is anywhere needed, and the critical notes have been reduced to the smallest workable compass. Such novelties of interpretation or reading as are offered have been presented with as much simplicity as I could command. A paedagogic work, it may be assumed, is no place for encyclopaedic display.

It is now generally recognised that, if classical studies are to retain their due place in liberal culture, it will be necessary to lend to them in their earlier stages something more of human interest than was formerly imparted. The *Frogs*

is a play which from the nature of its contents, the liveliness and variety of its humour, and the comparative ease of its vocabulary, is excellently suited for the reading of sixth-form students and undergraduates. Certainly no comic masterpiece could better serve as an introduction to the study of that form of Greek literature. But while to neglect a rigorous grammatical training is to encourage flaccidity of the mental sinews, grammar must go with reasonable historical comprehension, literary appreciation, and as much mental visualisation as may be possible. The present work, therefore, attempts not only a due consideration of the language, but also exegesis of the play as a live creation of wit and humour presented in an actual theatre, before an actual audience of intelligent and rather critical people.

The question which an editor presumably asks himself is, "what should I have liked to be told—or what would it have been desirable for me to be told—when I was myself at the educational stage for which this book is intended?" and that query he can only meet to the best of his judgment. It is in answer to this question that the sections of the Introduction dealing with comic metre and language have been included.

The matters there contained are of course familiar to all advanced scholars, and may be regarded as elementary. But average experience would probably confess that they have often been picked up later in life than they ought. That they should be known by all students who approach Aristophanes is undeniable; but it is equally undeniable that many of them are commonly not then known. Had I been aware of any place accessible to the average student in which they were set forth with due brevity, this book would have been content with a reference thereto.

The section of the Introduction dealing with the Mysteries is reprinted with very slight alterations from the *Classical Review*, where the argument that the Lesser, and not the Greater, Mysteries are concerned was accepted by the high authority of Dr. Jane Harrison. It is hoped that the clarification of the turbid arrangement at vv. 1437 (= 1442) sqq. may find a measure of approval, and that some consideration may be merited by such interpretative suggestions as are made at vv. 1202 sqq., 185-187, 194, 308, 320, 377, 607, 653 sq., 657, 684 sq., 708 sqq., 750 sqq., 791, 875 sqq., 903 sqq., 906, 965, 1133, and elsewhere.

In preparing the book I have necessarily derived help from the work of Thiersch, Fritzsche, Koch, Blaydes, van Leeuwen, and Merry. I have also found profit in Prof. Murray's translation of the play, Rutherford's *Scholia Aristophanica*, and Mr. Starkie's edition of the *Wasps*. I regret that I could not see the work of Mr. Rogers till my own was printing. Had the late Mr. R. A. Neil lived to edit the *Frogs* there would probably have been no real room for anything further for the next generation.

THE UNIVERSITY OF MELBOURNE,  
October 1905.

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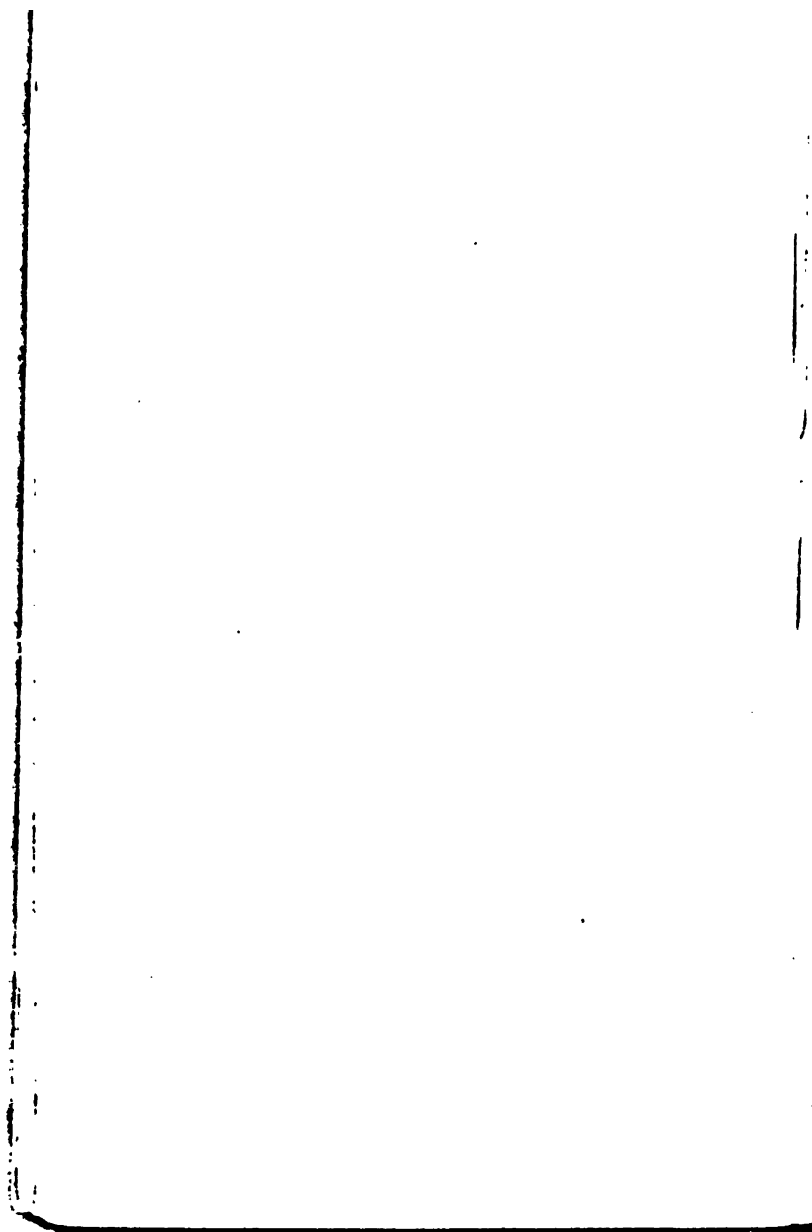
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## INTRODUCTION

### A. DATE AND MOTIVES OF THE PLAY

THE *Frogs* of Aristophanes was produced at the Lenaea (i.e. early in February) of the year 405 B.C. and won the first prize on that occasion. Phrynichus was second with his *Musae* and Plato third with a *Cleophon*.

Apart from the primary purpose of the play as an entertainment for the theatre-going public, it possesses other aims usual with the Old Comedy. The comic drama of the fifth century assumes as within its province the caustic treatment of all kinds of social, political and artistic questions of the hour. This it does with no merely humorous intention, although it goes without saying that the manner of presentation must always seek the true aim of comedy, which, according to Aristotle, is τὸ γέλοιον, or the presentation of τὸ αἰσχροῦν (in its wide sense) on the ludicrous side. With the Old Comedy the laughter of the audience (τὸ θέατρον) is, however, not solely an end in itself; it is provoked by ridicule applied as one of the most potent of social correctives. There is of course in this, as in any other, comedy a proportion of what is simply good-natured banter.



which commentators are apt to interpret too literally; but for the most part the ridicule, sarcasms and scurrilities are seriously meant and are prompted by strong feeling, be it political or aesthetic partisanship, or, as one is sometimes driven to suspect, sheer personal animus. Banter, repartee and personalities of the kind known as *γεφύριμπος* formed a recognised and privileged part of the festival of Dionysus in general, and it was not strange that they were also introduced into that portion of the festival which took place in the theatre. Nor is it strange that the comedians should claim privilege or expect the victim *κομωδηθεὶς ἐν ταῖς πατρίοις τελευταῖς ταῖς τοῦ Διονύσου* (v. 368) to bear their onslaughts, as Socrates is said to have borne that of the *Clouds*, with as good a grace as possible. Even the gods (like Dionysus in this play) did not ask to be spared. Between the various comic dramatists who competed from year to year there was scarcely a citizen of any public prominence, pronounced peculiarity, or reprehensible character, who could expect to escape his turn of comment or caricature. Aristophanes, indeed, prides himself on leaving alone the *ιδιώτης* (v. 459), but there were few Athenians who were absolutely *ιδιώται* in the sense that they were neither brought officially, nor in some way brought themselves, under public notice. Had the comedians been of all parties and views, and had their works all survived, it would probably have appeared to the casual modern reader as if the whole population of Athens deserved the verdict passed by the king of Brobdingnag on the world described by Gulliver. The more philosophic student would, of course, realise that comedy is not on oath, and that the

function of caricature is to caricature. As it is, we possess, besides Aristophanes, only fragments of his contemporaries, and the reader has been too ready to take the word of the prince of comedians as if it were sober historical record. When he appears to be supported by the remains of other comic writers, or by what we learn of their work, it is not sufficiently remembered that the comedians belonged in the main to the same class, swayed by the same motives, and that the purpose of all alike was to ridicule such persons or proceedings as seemed most open to ridicule from their point of view. And among these the prominent politician and the propagandist are always fair game.

The *Frogs* is not only, as the Greek preface puts it, a highly entertaining drama τῶν εὖ παρὰ καὶ φιλολόγους πεποιμένων, but it plays its full part in the political and aesthetic purposes above mentioned. To understand the piece we must understand both the political and literary position of the moment, and we must also comprehend the attitude of Aristophanes himself as partisan and critic.

The last year had witnessed the death of the two younger members of the great tragic trio. Euripides, who had retired from Athens in 408 B.C. to the court of the Macedonian Archelaus, died early in 406 B.C.; Sophocles followed at the end of the same year. There was left no poet worthy to supply their place, and tragedy was now in much the same position as that of English poetry after the demise of Tennyson, Browning and Matthew Arnold. Of the numerous 'minor poets' with pretensions to succeed the great masters, Agathon was apparently

acknowledged to be the best. He had won success (416 B.C.) even during the vogue of Sophocles and Euripides, but except for odd fragments and the information given by Aristotle that he was the first to invent an entirely fictitious tragic plot, and that his choric lyrics were often mere interludes, we are in no position to judge of his creative and other artistic powers. But, whatever his merits, he had now retired, as Euripides had done, to a quieter abode in Macedonia. Iophon, the son of Sophocles, enjoyed repute, but there was much doubt as to the extent to which he was dependent on his father's help. Xenocles and other composers appear to have been little more than poetasters, although Xenocles had to his credit a victory over Euripides in 414 B.C.

Such was the position of the tragic drama when the time came for Aristophanes to present his comedy for the Lenaea of February 405 B.C. The new tragedies must be forthcoming in a few weeks at the Great Dionysia, and among the competitors (who were presumably known already) would necessarily be writers whom the comedian held in lively contempt. The moment was an eminently suitable one for a piece with such an argument as that of the *Frogs*. But to deliver a number of shrewd blows at the various tragic aspirants is only a minor part of the object of Aristophanes. With higher purpose he prepares to employ his wit in correcting or directing taste itself. And for this end he devises a trial and a judgment of the respective merits of those two great masters who were most completely opposed to each other over the whole field of tragic art—Aeschylus and Euripides.

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pides. Though without any studied formality, Aristophanes virtually anticipates the analysis which Aristotle makes of the elements of a tragedy, namely the plot (ὁ μῦθος or τὰ πρᾶγματα), the characters (τὰ ἥθη), the thought (ἡ δianoia), the language (ἡ λέξις), the music (ἡ μελοποιία), and the scenic effects (ἡ ὄψις). To his mind Euripides was not only inferior to Aeschylus, but also a prophet of false taste, in all these elements. Aristophanes does not, indeed, regard the elder master as perfect, especially in the matter of lucidity of language and variety of music; but in Euripides plot, character, thought, language, music and scenic presentation all alike tend to be undignified, trivial, repellent to sound taste, moral and aesthetic. There is free and humorous criticism of Aeschylus by Euripides, and much of this must be taken as representing the actual opinion of the comedian; there is more fiercely humorous criticism of Euripides by Aeschylus, and of this the earnestness is beyond all doubt. For comic purposes it would obviously never have done to pit the perfect writer against the imperfect. Both art and interest required that the 'forensic dispute' (ἐλεγχος) so beloved by an Athenian audience, whether in tragedy or comedy, should admit of strong argument on either side, and there could be no such dispute if the one side were flawless. Some have hurriedly suspected that this is a reason why Sophocles is not brought into the dispute. But Aristophanes unequivocally places Sophocles below Aeschylus, and therefore cannot have regarded him as perfection. The explanation of the 'sitting out' of Sophocles is surely not so far to seek. A triangular contest is manifestly unmanageable; Sophocles does not offer

the same uncompromising contrast of the old school with the new; the smoothness of his genius leaves no conspicuous handles for the humorous caricature to which the more massive but less finished genius of Aeschylus lends itself. Moreover, the character of Sophocles (v. 82) made him the sort of man whom the comedian had no desire to caricature immediately after his death. But a more obvious consideration is that (as the dates would show) the *Frogs* was already in process of composition, that at least it must have been designed, before the actual decease of Sophocles. The allusions to Sophocles are all of the kind which could easily be incorporated or added without disturbing the original conception of the piece.

Having adopted the notion of holding a trial of the respective representatives of tragic drama right and wrong, the comedian must find a motive for the occurrence of such a trial, and his device is of the happiest. Dionysus, god of the tragic stage, is troubled at the outlook, and is much concerned for his coming festival. Finding no worthy poet living, he must seek one from among the dead. But, until he is converted towards the end of the play, he is infected with the prevailing bad taste of the contemporary Athenian theatre—that is to say, his model poet is Euripides. In fact Dionysus is an embodiment of the rather muddled judgment of the Athenian ‘gallery.’ He does not visit Hades in order to select, but in order to fetch his already selected Euripides. The trial of the poets which actually ensues is a perfectly natural outcome of a quarrel, deftly introduced between the tragedians themselves. Their dispute is judged by Dionysus,

who is gradually converted to sounder taste and gives his verdict in favour of Aeschylus.

It is doubtless true that Aristophanes invented neither the notion of resurrecting eminent men nor that of holding a trial of their merits. Eupolis in his *Demi* recalls Solon, Pericles and others from the grave in order to advise a helpless community, and Cratinus had in one piece pitted Homer against Archilochus. There were probably other examples of the same devices. But such notions, once invented, belong to any man, and, for the purposes of comic art, all depends upon the easy sequence and deft handling of the circumstances.

In his judgment of poetry Aristophanes, like most, though by no means all, of his contemporaries, blends considerations of art with considerations of morals, in the widest sense of that term. It is perhaps doubtful whether his censure of Euripides on the artistic side would have been quite so severe, if he had not felt constrained to pass even more severe censure upon his ethical (and therewith political) influence. In ancient Greece a poet was a power, and, being listened to by immense audiences and read and recited by a larger circle than any orator could reach, it was not unnatural that his function should commonly be regarded as including that of a teacher. His effect upon his generation was somewhat like those of the modern preacher, novelist, essayist and poet combined. It was therefore almost impossible for an ancient critic to separate the question of the poet's claim to be an artist (*ἀρτίς*) from his claim to wisdom and knowledge (*σοφία*) and sound admonition (*παιδεία*) in the



domain of *boni mores*. Each of these aspects of Aeschylus and Euripides respectively is reviewed in the *Frogs*. And in none does Euripides escape condemnation. Here, as elsewhere, the judgment necessarily depends on the point of view, and to Aristophanes no other conclusion was possible.

The comedian was conservative, in politics, in religion, in ethics, in manners, and in taste. He disliked innovation, and, though he claims to be a friend of democracy, he undisguisedly detested the rule of the rabble. He believed in the political predominance of men of birth and culture—for such is the meaning of his *καλοὶ καγαθοὶ* or *βέλτιστοι*; under them, he held, the state was kept on a steadier, more provident, and more dignified course. On the other hand ochlocracy, led by demagogues, meant unwisdom in foreign policy, capriciousness, suspicion, prejudice, dishonesty and extravagance in internal affairs. We need not accept the view that either Cleon or Cleophon was really the coarse and corrupt person described by Aristophanes; nor need we believe that the fuller democracy of the date of the *Frogs* either deserves to be called an ochlocracy, or was guilty of more selfishness or folly than would have existed under the virtual oligarchy to which the comedian was in his heart inclined. Least of all must we accept at its face value the licensed ridicule and scurrility of a keen opponent. Our business is simply to recognise the opinion of Aristophanes, so far as it is unmistakable under the colouring of his comic emphasis. And it is unmistakable that he was politically a reactionary, aristocratically disposed, with his full share of class prejudice, and incapable of judging fairly men whose lack of exterior culture

and defects of taste he probably had reason enough to condemn, but who may have been as able and honest as any *καλὸς κἀγαθός* among their opponents.

To Aristophanes the steps in fuller democracy and the power of demagogism were not merely distasteful; they caused the gravest apprehension. Leaving for the moment the immediate condition of domestic and foreign politics, it must be observed that in his mind the growth of ochlocracy was intimately connected with a number of new tendencies which found their most potent expression in the poetry of Euripides. These included religious scepticism and new ethical speculations, which weakened the public loyalty to ancient standards of conduct. For example Aristophanes chooses to interpret Euripides as appealing to novel and inane deities (889 seq.), denying the obligation of an oath (101 seq., 1471), and declaring that nothing is base unless 'thinking makes it so' (1475). Again, the (for the times) ultra-democratic spirit of Euripides shows itself in his sympathetic treatment of the facts of common life, and in the comparative importance which he allows to the lowly, to women, and to slaves. This 'teaching' was as alarming to the reactionaries as threats of socialism are apt to be at the present day. As understood by Aristophanes, scepticism, 'sophistry,' and social deterioration went together. The casuistical argumentation represented by a Socrates or a Euripides was the pernicious agent of moral disintegration. And as a consequence both public and social life were being delated. Meanwhile Aeschylus represented the old school, in which character was more simple, heroic, or 'Homeric,' and standards more fixed and obeyed, and under

which Athenians cultivated deeds rather than talk, while low men, women and slaves were kept in their proper background.

Meanwhile with the faults of Euripides as a teacher went faults as an artist. His fancy for clothing his tragic hero in rags and trusting to the scenic effect of these and of lameness, instead of relying upon the inherent pathos of the situation; his unseasonable fondness for casuistry; his monotony of style and versification in his prologues; his frequent trivialities of theme and expression; his undignified innovations in the music of his choruses, with their 'variations,' rapid runs and 'shakes'; these and other characteristics were to Aristophanes so many artistic sins, which were not only censurable as such, but also betrayed the same Euripidean disregard of authority and sound tradition. The play itself will make clear the respects in which Euripides is treated as aesthetically a wrongdoer.

It has already been said that, to the mind of Aristophanes, such innovations were bound up with dangerous political tendencies. The state of things at Athens was, indeed, anything but reassuring, although it is in the highest degree doubtful whether fuller democracy or even demagogism was to blame. The evils of Athens during the latter half of the Peloponnesian War are at least as distinctly, if not more distinctly, traceable to oligarchical machinations; and that such machinations were in progress in 405 B.C. is clear from the events of the next year. Since the revolution of the Four Hundred in 411 B.C. there had prevailed no confidence or sense of security between parties,

and, on the whole, the behaviour of the 'people' had been more just and temperate than that of its opponents.

The questions at issue were partly internal, partly of external politics, and the two were mutually involved. The chief internal question was that of public burdens and expenditure, and these were necessarily conditioned to a great extent by the existence of peace or war. The long continuance of the struggle with the Peloponnesians caused a severe drain upon the resources as well as the pleasures of the well-to-do. The *phipos* of the confederate states might perhaps have met the requirements of the war itself; but meanwhile there had also been an increasing demand for payment of the assembly, the juries and the theoric fund. The richer citizens felt that they were likely to be taxed out of existence; they recognised in the leaders of the popular party (*πορτάται τοῦ δήμου*) their natural enemies; they were therefore not only in favour of concluding peace, but also of reducing the assembly and jury fees, if not of abolishing them altogether. Their sympathies were naturally not so alien to the oligarchical Sparta, and, on that account and because of the obvious pecuniary self-interest, the efforts of the peace party were looked upon with suspicion by the general body of purer democrats.

To the well-to-do Athenian the ideal condition of things would thus have included peace, abolition of payment of fees, and therewith a considerable narrowing of the deliberative, judicial and administrative functions to their own leisured class. Hence the attempt of the oligarchs in 411 B.C. and the more tyrannous establishment of the Thirty in 404 B.C.

Hence also the strenuous counter-policy of democratic leaders like Cleophon. That counter policy did not, it is true, necessarily involve the prosecution of the war. Democracy could have had its way at home without being compelled meanwhile to fight the Peloponnesians. But the war certainly kept a large number of the poorer citizens in receipt of daily pay, while the burden of supplying this fell partly upon the taxed allies and partly upon the richer Athenians. Moreover, the continuance of the war meant antagonism to the principle of oligarchy as represented by Sparta. Yet, when all this is said, we can hardly refuse to acknowledge that the privations and dangers of every order of citizens were so great that the war-party must have been impelled by a genuine spirit of patriotism. The superb efforts after crushing losses, the refusals to make peace on apparently easy terms, the persistence in manning warships, are not to be accounted for by the desire to earn three obols a day. And, as Grote has fully pointed out, we are in no fair position to discuss the wisdom or unwisdom of men like Cleophon, when they refused to hear of peace on the terms proposed after the battle of Cyzicus or of Arginusae. Gallant spirit and fair prospects may have been ample justification for a politician and a party who had good reason for suspecting the motives of those who were most energetic in the cause of peace. That Athens would ultimately fail could hardly have been so foregone a conclusion before the battle of Aegospotami as it seems to us after that event.

At Athens there were doubtless 'Moderates' or a middle party, whose fate was that of such persons all the world over. Determining their proposals,

which might be the wisest possible, by the exigencies of the immediate case, they laid themselves open to a charge of inconsistency or worse. They were called opportunists and turncoats. Most conspicuous among these was Theramenes, whose character and conduct appear to be at length securing fairer treatment. And less distinctly before the public there must have been a body of thoughtful and reasonable men whose efforts went towards reconciling the two chief parties. Most of these would naturally uphold a real democracy, but a democracy which should abstain from bribing itself with extortions from either the allies or the rich; they would for the most part desire peace, so soon as peace could be obtained on anything like equitable terms; they would do their best to remove the reciprocal jealousies and suspicions which harassed the state. To this party Aristophanes claims to belong, and probably believed that he did belong. His avowed aims are peace, democracy on just principles, and a general wiping of old jealousies off the slate. Yet it is impossible to read him without perceiving that he himself can show no fairness towards the popular leaders, that he is only restrained by prudential reasons from proposing a virtual oligarchy, and that he actually goes near to suggesting it. He is often obviously feeling the pulse of his audience, and his consequent action is admirably deft, with just that spice of audacity in suggestion or reproof which a democracy loves, but without much serious self-committal. His attacks upon individuals like Cleophon and Cleigenes are uncompromising enough; but it requires little experience of a democracy to recognise that a party will laugh at the strongest caricature of its leader,

so long as the attack is not ostensibly made upon itself. Men do not particularly mind being called 'lions led by asses,' and this is practically the general assertion of Aristophanes. If occasionally he alleges that they allow demagogues to make fools of them, he insists that the foolishness is not natural, but the contrary: also they are never knaves. At his boldest his chorus speaks under 'privilege of the festival,' while he can always personally disclaim the views which happen to be dramatically fit in the mouths of his characters. It is edifying to observe how in the *Frogs* he puts out feelers concerning the recall of Alcibiades without direct expression of his own views. Meanwhile he makes no secret of his view that peace is the best policy. All credit must, of course, be given to the Athenian toleration of *πρῆπιρία*, and probably no personal harm could have come to the poet from the most outspoken partisanship. But he was at the same time a dramatist contending for a prize, and had no wish to alienate the greater part of his audience.

To us, after the event, it might seem that in the *Frogs* Aristophanes shows himself a master of political wisdom. He recommends an amnesty of parties, and he urges peace. In a very short time (after Aegospotami) the course of restoring to their franchise all the citizens who had lost it was approved and carried out; also in a very short time the war ended in the complete defeat of Athens. But these facts are insufficient as data for proving that Cleophon was an incompetent knave or Theramenes an unpatriotic self-seeker. They simply show that in the circumstances the poet and his party may claim to have given the best advice.

Though politics are not the primary subject of the *Frogs*, the references to them are sufficiently numerous, while (except as usual in the *parabasis*) they come in without awkwardness or forcing. The tragic poet's qualifications, it has been said above, included practical *arsophia*, and his function included teaching and admonition. Therefore, in choosing between Aeschylus and Euripides, it was necessary to give prime consideration to the advice (*γνώμη*) which each was likely to offer at a critical time. And undoubtedly the time was critical. History tells us little of the condition of Athens during the months after the victory of Arginusae and the blundering trial of the admirals. That Athens made no progress after that victory is sufficiently evident, but there is nothing in professed history to tell us exactly what the prospect was like before the collapse of Aegospotami. It is, however, somewhat surprising that so little of the truth has been gleaned from the present play, which is the most trustworthy document for the interval. From the *Frogs* it may be gathered with certainty that the outlook was almost desperate. Aristophanes implies this without feeling called upon to argue it. The country is *κενέων ἐν ἀγκάλας* (704). The assumption throughout is that the best for which there is hope is *σωτηρία*. The prayer of the mystae is for *σωτηρία* (381, 386); the advice demanded of the rival poets is to be such as will secure *σωτηρία* (1419, 1436); the need of men to fight in the navy is so great that all who will so fight should be made citizens (701 sq.); even then the country may come to grief (736), but it will do so without disgrace. According to the true interpretation of v. 685 there is implied a doubt as to the



possibility of now obtaining a treaty on reasonable terms. The whole tone of the political allusions is the tone of a man who simply hopes that the worst will not happen, and who recognises that a last united effort is the only chance of averting it.

After the putting down of the oligarchical revolution of the Four Hundred in 411 B.C. the punishment of the participants had been severe. Many were in exile, many were ἀτιμοί, either as condemned for public treachery or else through inability to pay fines imposed upon them. According to Aristophanes the state was thus losing the services of many of its most useful citizens 'through one slip' (into which, he pleads, they had been lured by Phrynichus), and was also perpetuating the bad feeling which increased the internal insecurity. He pleads that they should be restored to their lost status, and that all citizens should thus be 'put on a level.' Meanwhile it is beyond question that the intrigues of their party were proceeding actively, if covertly, and that the prospects of the war were not improved thereby. The signal victory of Cyzicus (410 B.C.) and the destruction of the Lacedaemonian fleet, it is true, once placed Athens in a position to secure peace on very favourable terms. That these offers were rejected, mainly through the influence of Cleophon, is perhaps not surprising. The country had reason to hope for an issue better still. Upon other successes, in which Alcibiades had been a chief instrument, there followed the irregular and only partially legitimised return of that brilliant adventurer to Athens (408-407 B.C.) and the high hopes placed in his ability and promises. Beyond the showy action of enabling, by his military escort,

the Eleusinian procession to follow the orthodox land-route for the first time for several years (i.e. since the Peloponnesian occupation of Deceleia), Alcibiades achieved practically nothing. Deposed from his generalship, he had withdrawn in dudgeon to his own possessions in the Chersonese (406 B.C.). Nevertheless in the present year he was still considered the only leader capable of some great exploit which might prevent the ruin of Athens, and it is evident from the *Frogs* that his recall was being unofficially debated. Returning, however, to the time immediately after his deposition (406), we find his successor Conon blocked up by the Peloponnesians in Mitylene, and thereupon a desperate and magnificent effort by which the last armada of Athens sailed to relieve him. When the fight of Arginusæ (406) had resulted in the complete rout of the Peloponnesians and the liberation of Conon, the people showed its lively gratitude by the rare act of setting free the slaves who had taken part in the engagement. Unhappily the omission of the admirals to recover their dead and shipwrecked compatriots after the victory brought about the rather complicated events of their unfair trial and condemnation. The 'true inwardness' of these occurrences we are hardly likely to discover, but that the relations of the oligarchical and democratic parties were once more involved is almost indisputable. Be that as it may, the victory produced for Athens little solid good externally and no small harm at home. It prevented immediate collapse without restoring her fortunes. That the Lacedæmonians offered peace on the terms of *status quo* is a statement discredited by Grote on very reasonable grounds. In

the months which followed the fleet did nothing to improve the Athenian position, and, though the blunder and disaster of Aegospotami could not be foreseen, the straits of the city must have been very great and the signs of exhaustion unmistakable.

It was amid such circumstances that Aristophanes brought on the *Frogs* at the Lenaea of February 405 B.C.

According to the *probolus*, quoting Dicaearchus (a pupil of Aristotle), the piece was so much liked 'because of its parabasis' that it was put on the stage a second time. Exactly when this reproduction would occur is not clear. It may possibly have been on the day called *Xίτροι* of the Anthesteria, although it is more natural to think of the Great Dionysia. That there were two productions, and that the second contained certain variations from the first, is universally allowed. In the extant text the two versions are confused at least in vv. 1437 sqq., where the commentary should be seen. Events had not moved far during the interval, but the poet doubtless found sufficient reasons for modifying certain lines in the light of more immediate circumstances. In the passage 1252 sqq. (q.v.) there is an appearance of alternativeness about two short passages in the lyrics, but it is hard to perceive a reason for the substitution of one for the other, and there is nothing improbable in regarding both as belonging to the first version, the tautology (if such it can be called) being justified by the fact that the lines are a parody. In any case it is difficult to believe, with Van Leeuwen, that before the second performance members of the audience were possessed

of copies of the play, in which their comprehension of the points was assisted by notes of reference. vv. 1109 sqq. should be otherwise interpreted.

At first sight it appears strange that the play should be named from the frogs which play so small a part in it. The true chorus is composed of the *μύρται*, while the frogs are but a comparatively inconsiderable *παρωκλήριον*. Why, then, did not Aristophanes call the play *Μύρται*? Two reasons may be assigned, each sufficient in itself. The sacredness of the mysteries would suggest that *Μύρται* as the announced title of a comedy might be prejudicial. However harmless might prove to be the part played by the mystae, it would naturally appear beforehand as if the mysteries were threatened with some ridicule. Apart from this consideration it is to be remembered that in its origins comedy revelled in the imitation of animals, comic action and licence being rendered more ludicrous by such disguises. The Old Comedy, therefore, still affected such animal choruses (*Σφῆκες*, *Ψῆρες*, etc.), partly from force of tradition, and probably more because the audiences looked for them and were attracted by the corresponding titles. A title, after all, is but a convenient short label whereby to identify a play, and, while the choice lay between *μύρται* and *βάρβαροι* (since it would be hard to think of any single word descriptive of the action and thought of the piece), the latter possessed the superior claims on both the grounds above stated.

The choice of the *μύρται* is prompted by fairly obvious motives. What equally suitable body of

persons could the comedian find in Hades? The initiated alone are there so situated that they can still sport and dance as the comic chorus requires. Moreover they are Athenians, acquainted with local circumstances and able to make the necessary local references. When Aristophanes was met by the question who were to form his chorus, he hit upon what was probably the only satisfactory answer. Nor should the nearness of the Little Mysteries of the Anthesteria be overlooked (see next section of this Introduction).

#### B. THE MYSTERIES REFERRED TO IN THE *Frogs*

It has been universally assumed that the *μύρται* in the *Frogs* are represented as carrying Iacchus from Athens to Eleusis in the procession of the Greater Eleusinia, and that the proclamation, hymns, and dances are intended to recall, as far as *εὐρίβεια* permitted, those which belonged to that occasion. The difficulties raised by the assumption are, however, very great, though they appear to have been strangely overlooked. The various scholia lend no help worth considering.

We may first summarise the proceedings of the Greater Mysteries so far as they concern interpretation.

The *πρόρρησις* of the Archon Basileus, Hierophant, and Dauluchus in the Stoa Poikile on the 16th of Boedromion (about the end of September) was followed by the ceremony of purification known as *ἄλαδε μίσται*, and this by sacrifices. On the 19th—

20th the initiated went in procession to the *Ἰακχέϊον* in the city, took thence the statue of the child Iacchus, and carried it with shouts, songs, and ceremonies through the Sacred Gate and along the Sacred Road to Eleusis. The procession started in the forenoon. It arrived at Eleusis towards midnight. The following days till the 23rd were occupied at Eleusis with the mystic observances, including *πανεχίδες*. Of these it was rank impiety to tell, and any attempt to mimic them was visited with the heaviest punishment.

Now we might concede that though Dionysus, under that name, is without part in the Greater Eleusinia, yet Iacchus and Bacchus were commonly identified in the popular mind, and therefore there would be a certain justification for the comedian thus introducing the Eleusinian Iacchus procession into a play for the festival of Dionysus. There would also, we may admit, be no impiety in putting on the stage that prelude to the mysteries which all the world was allowed to see.

Nevertheless we have to meet the following questions:—

(1) What is meant in v. 324 by *Ἰακχ', ὦ πολυτίμοις ἐν ἔδραις ἐνθάδε ναίων!* Where is *ἐνθάδε*? There was apparently no Iaccheum at Eleusis. And what is meant by the next words *ἐλθὲ τόνδ' ἀνὰ λειμῶνα χορείσων!* Where is 'this' meadow? Are we to suppose that it was near the said temple of Iacchus in Athens? Yet it is hardly conceivable that there was any meadow thus near the temple, i.e. on the way from the Iaccheum as one started towards Eleusis. If it is argued that the allusion is to the temple in which Iacchus was lodged at *Eleusis*, and

that the meadow is there, the notion that there is a representation of the procession at starting must be abandoned. There has apparently been a complete confusion of thought on the part of readers, whose minds have glided from a temple of Iacchus at Athens to a meadow at Eleusis without being aware of the fact. The language of Aristophanes does not permit of this easy transit.

(2) According to current accounts the procession left the Iaccheum somewhat early in the day. Yet in Aristophanes the torches are all blazing (vv. 340 sqq.). This state of things, though possible, is hardly probable. Doubtless torches sometimes appear lighted on the vases even when the procession looks as if it might belong to the daytime, but in reality either the vase-scene is one of the night-time or else the lighting of the torch is an artistic convention. If we were already in the meadow at Eleusis at night the situation would, of course, be more natural; but then we are not starting from Athens.

(3) Where and at what time is the proclamation of vv. 354 sqq. supposed to be made? What is the succession of events? It is hard to reconcile the sequence here with what we are told of the order at the Greater Eleusinia.

These are but the weaker objections. They are perhaps answerable. Some might plead that the torches of the procession may in point of fact have been lighted in the forenoon, their purpose being purely symbolic. It might also be hazarded that a second or final *πρόπυρρις* may have been made at the *ἱακχίων* just before the start. Furthermore it might be argued that Aristophanes is compressing

into brief space various proceedings of the procession and its preliminaries, and also proceedings on arrival at Eleusis, without regard to exact order or to literal correctness of time and place. These imaginary replies are, of course, very unsatisfactory.

If, on the other hand, we abandon the common notion and imagine ourselves already at Eleusis, near the temple in which Iacchus was there installed, we shall be obliged to modify our views concerning the reticence demanded of those—only *μύηται*—who were there present.

But there is a still more difficult question. (4) What is the special appropriateness of introducing the September mysteries of Eleusis into a play belonging to the Lenaea of February? The current theory seems to be that Athens was exulting over the exploit of Alcibiades, who had safely conducted the procession to Eleusis by land, after the Deceleian occupation had prevented it for years. But, apart from the fact that the play makes no reference whatever to this occurrence, the year of that convoyed procession was 407, while the date of the play is 405. There is no proof that the land procession could be resumed in 406, and people do not exult over a thing which they managed to do the year before last, but which they have been unable to do last year. Moreover the exultation seems in any case somewhat belated.

There are other considerations which may throw light on the problem. These lead to the conclusion that the reference is not to the Greater Mysteries at Eleusis but to the Lesser Mysteries at Athena. These, which were called *ἐν Ἀγῶν* (or Ἀγῶναι) and



took place in spring, were a smaller copy and a kind of introductory rehearsal of the Greater Eleusinia. They were celebrated in the outskirts of Athens just across the Ilissus beyond the Limnae from the Lenaeum. These mysteries were to take place in a month from the production of the *Frogs*; nor is it impossible that the *Frogs* would be actually repeated at the dramatic performances which appear to have taken place on the Χίτροι of the Anthesteria.

The ceremonies at Agra (or Agrae) concerned originally the same deities as at Eleusis, but with a difference in their relative importance which corresponds to the order of precedence in the *Frogs*. There was a similar arrangement of the temples of the two goddesses, and the rites and ceremonies were in the main analogous, although those at Agrae were of a preparatory and, in a sense, a more popular nature.

That Aristophanes had these celebrations in mind, and not those of Eleusis, is rendered almost certain by the following considerations:

(a) The introduction of the mysteries into a play intended for the festival of Dionysus is made the more accountable and natural. With Eleusis Dionysus is scarcely concerned. But in the mysteries at Agrae he is united with Persephone, to whom, as the Spring Goddess, the festival in reality belonged. For his prominence in these see Dr. Harrison's *Prolegomena to Greek Religion* pp. 560 sq.

(b) The temple in which Iacchus dwells (ἐνθάδε), beside a marshy meadow (τόνδε λειμῶνα, also called in v. 352 ἐλειον δάπεδον), is most easily conceivable as a temple of Dionysus-Iacchus by the Ilissus.

(c) The Agrae mysteries were particularly in

honour of Persephone, not of Demeter, and it will be noted that in the hymn 377 sqq. it is Persephone who is placed first. At the Greater Eleusinia this could hardly occur with propriety.

(d) There is an allusion in 218 sqq. to the coming spring feast of the Anthesteria. The spring mysteries are regularly associated with the Anthesteria. Those of the autumn are too remote from the Lenaea.

(e) The emphasis laid upon λειμῶνα (325), ἀνθηρὸν δάπεδον (352), εἰς αὐτοὺς κόλποις λειμῶνων (373), ἀνθοφύρον ἄλσος (441), λειμῶνας ἀνθεμόδεus (445) surely points to the spring festival of the month Anthesterion and not to the late autumn. Whether Ἀνθεστήρια is or (more probably) is not derived from ἄνθος, popular etymology inevitably associated the words. The repeated reference to ἀνθη is a seasonable anticipation of the Ἀνθεστήρια. The season for flowers is, of course, much earlier in Greece than in higher latitudes, and late September is no time for the luxuriance of flowery meads.

(f) Dionysus and Xanthias have come down by way of the house of Heracles to the λίμνη and have crossed into a low-lying meadow of flowers. This, translated into terms of Athenian topography, means a descent from the temple of Heracles Alexikakos in the north-western part of Athens, past the Λίμνη, beyond the Lenaeum (see vv. 211-219) and south-eastward into the meadows by the Ilissus.

(g) The great body of Athenian spectators would be more familiar with the Lesser Mysteries of their own suburbs than with those of Eleusis, which were distant and required time as well as a greater degree of initiation. Thus a representation of the dancing of the Mystae on their way across the Ilissus into

the Agrae precincts would be more readily appreciated and less open to religious objection.

### C. THE LANGUAGE AND METRE OF COMEDY AS COMPARED WITH THOSE OF TRAGEDY, AND THEIR RELATION TO ORDINARY SPEECH

In a comedy various parts are written in various metres, and each such part has a character of its own as regards the degree in which it represents, or departs from, the current diction of Athens. The main portion consists of the spoken dialogue in the metre known as the iambic trimeter (or senarius). This departs least of all Greek metres from the rhythm of ordinary speech (Aristot. *Poet.* 4 *μίλιοντα γὰρ λεκτικὸν τῶν μέτρων τὸ ἱαμβεῖον ἔστιν· σημεῖον δὲ τοῦτον· πλεῖστα γὰρ ἱαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους*) : correspondingly it departs as little as possible from the diction, phraseology and grammar used in ordinary life and conversation. In other words the iambic trimeter of comedy is the language of vivacious and colloquial prose arranged in the form of an easy and fluent verse.

Next to the dialogue in trimeters come the longer metres known as tetrameters, which are trochaic, anapaestic, or iambic. The metre of these is easily recognised as a distinct departure from customary language; they are not merely spoken, like the senarii, but are associated with excited movement and are delivered in a sort of recitative to the accompaniment of a flute. (Technically this style of delivery is called *παρυκαταλογία*.) It is natural, therefore, that in these there should be permitted also some departure, though not a very wide one, from the ordinary vocabulary or grammar. That is to say, they may bear a more poetical colour.

Thirdly there come the lyrics proper, in various metres, sung by the dancing (or gesticulating) chorus, and in these the humorous parody of tragic choruses, dithyrambs and other serious lyric poetry is so overwhelming that we no longer look to them for any certain criteria as to the contemporary speech of Attica.

We shall do well to consider in order the main characteristics of comic metre and language in the trimeters and tetrameters.

(1.) *Diction and Grammar of the Comic Senarius*.—The language of the comic senarius differs widely from that of the tragic. The language of tragedy is poetic. It contains archaic words which were no longer current in everyday Athenian speech, but which had belonged to an older stage of Attic or were part of the wider poetry familiar to every educated citizen. In this respect it resembled the serious poetry of modern England, in which occur words which no one would think of using in an ordinary harangue. As we do not in common life or in sober prose speak of 'welkin' or 'steed,' unless humorously, so the Athenian of the fifth century B.C. made no use of *μολαῖν*, *λῆμα*, *κλέειν*, and the like except in serious poetry. In ordinary life these words could occur only in quotations or allusively or with humour. But just as the speaker of English who does not use 'welkin' or 'burgeon' nevertheless knows the meaning of those words and recognises their place in poetry, so the speaker of Attic Greek who did not use *μολαῖν* or *κλέειν* understood them fully when they occurred in tragedy.

Meanwhile comedy is the language of real life, and in the ordinary senarius such words as those mentioned would be altogether incongruous. As Horace says (*A. P.* 89), *veribus exponi tragicis res comica non vult*. It is, of course, true that Athenians, though less than Englishmen, differed somewhat in the range of their vocabularies and

in the phrases for which their everyday speech showed a partiality; but, as an educated Englishman is none the less able to draw a distinction between the poetic and the common or familiar word (between the γλῶττα and the κίρρον ὄρουμα), so the educated Athenian had a keen sense of the same difference. Athens, indeed, was a small community, and the current language and range of vocabulary were much more homogeneous or on a level throughout society than they are with us, so that the distinction of the rare from the familiar term would be even more readily felt.

The comic senarius, unless it is quoting, parodying, or burlesquing, uses only the current terms (κίρια ὀνόματα), and the occurrence of such words as ἔτλην or ταγός is a signal—even if there were no other—that there is an allusion to some tragic passage, or a quotation from serious poetry, or a deliberate spice of the grandiose. In all such cases we must conceive of the actor as delivering the word or its context with a tragic tone and air, and striking a tragic gesture or attitude.

The student may at first find some difficulty in telling which words are, and which are not, purely poetical. But the difficulty is exactly the same as is encountered in dealing with Greek prose. The rules of prose diction are the rules of the comic senarius. Some words are entirely and solely poetical; a few are allowable in prose or comedy in certain phrases only. Thus σθένος and φρίν are to be called poetical words (the current equivalents being ῥώμη and ροῖς), and yet the phrases παντὶ σθένει and τοῖν ἔχοιτα καὶ φρίκας were permitted in common Attic speech. Similarly in English we can use an expression 'with all his might and main,' although 'main' is otherwise obsolete and 'might' is a word of poetical colour, the current equivalent being 'strength.' The form θέλειν for ἐθέλειν is poetic, yet ἦν θεὸς θέλη ('God willing') survived as a phrase of ordinary life. The

Athenian ear was remarkably delicate and even captious in such matters, and the comedian could rely upon his audience seeing the point of humour whenever he introduced into his line words like *κλεινός*, *ἐλευθεύ*, *παμπηγρία*, *κέρ*.

Attic diction of the date of Aristophanes was subtle and fastidious in its usages, not only in the nouns, adjectives and verbs, but in the prepositions, conjunctions etc. A distinction from tragedy has frequently to be noted. For example where tragedy uses *ὥς* in similitudes comedy proper must use *ὥσπερ*; where tragedy says *οἷοτε* comedy must say *οἰδέποτε*. The tragic use of *πρός* or *ἐκ* for *ὑπό* ('by'), which is not allowed in Attic prose, is not allowed in the comic senarius. In tragedy *πρίν*, *εἰ*, *ἔως*, *ὅς* and other relatives may be joined to the subjunctive without *ἄν*, e.g. *ἔως ἔλθῃ*, *ὅς ᾧ*. This is a remnant of the older Greek use of a pure subjunctive mood. The subsequent addition of *ἄν* to the relative had nothing to do with determining the mood, but it was meant to assist the generic indefiniteness of the expression, and its use was at first optional. In Attic Greek it came about that the use of *ἄν* prevailed, until in ordinary life it became an indispensable attachment to the relative when used with the subjunctive. The comedian must therefore write *πρίν ἄν ἔλθῃ*, *ὅς ἄν ᾧ*. Here again quotation, burlesque (*παρατραγωδία*), or 'mouthling' would at once show itself by the use in a comic senarius of *πρός* = *ὑπό*, *ὥς* = *ὥσπερ*, *ὅς* = *ὅς ἄν*. The nice distinctions of Attic cannot, of course, be enumerated here. It must suffice to illustrate by these easy examples.

Another most important difference between comic and tragic language consists in the use or omission of the article. In early Greek, as in Latin and many other languages, there was no article. There existed a demonstrative pronoun ('that'), which was employed when 'that' was palpably required. Gradually this demonstrative

pronoun was weakened into a mere 'definite article,' which became regularly attached to nouns in the later common speech, whereas in the older stage it was as regularly absent. Only a few old and familiar phrases continued to dispense with it. Thus Attic Greek continued to say, εἰς ἀγορὰν, εἰς ἀγρόν, ἐξω τείχεος, ἐς πόλιν, very much as we still say without the article 'to market,' 'to town,' 'upstairs,' and the like. Tragedy, representing an elevated diction which is the opposite of the everyday, adheres to the old fashion. It regularly dispenses with the article, unless that article is emphatic, i.e. a virtual demonstrative. It is, in fact, a gross error to assume that the tragedians use or omit the article purely for metrical reasons and without further discrimination. Thus tragedy uses ἐμὸς πατήρ in the simple sense of 'my father,' but when it wishes to say 'my father,' or affectionately 'my own father,' it uses ὁ ἐμὸς. Comedy, like prose conversation, must always (in ordinary dialogue) use ὁ ἐμὸς. The fact that comedy in verse does not justify the omission of the definite article in writing such verse. The omission is only permitted after prepositions with names of localities, e.g. ἀγορά, πόλις (= ἀκρόπολις, πριτανεῖον, ἀγρός (which were treated by an Athenian as practically proper names), or in stereotyped phrases, e.g. κατ' ὀφθαλμοῖς, κατὰ γῆν, etc.

(ii.) *Metre of the Comic Senarius.*—(a) The iambic trimeter of tragedy admits of the following variations:—

1	2	3	4	5	6
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—

Besides these an anapaest is occasionally allowable in other feet than the first in a proper name which could

hardly be brought into the verse without such a concession. The iambic senarius of *comedy* admits freely of an anapaest in any foot but the 6th. It freely admits of a dactyl in the 5th foot as well as the 3rd. There are also no inconsiderable number of instances of a tribrach in the 6th foot: e.g.  $\phi\kappa\iota\acute{o}\tau\iota\alpha$  (Antiph. 'Αρχ. 3),  $\delta\epsilon\lambda\phi\acute{\iota}\kappa\iota\alpha$  (Eubul. 'Αμύλλθ. 9),  $\sigma\alpha\rho\kappa\acute{\iota}\delta\iota\alpha$  (Diph. 'Απλ. 2),  $\lambda\eta\kappa\acute{\iota}\nu\theta\iota\omicron\nu$  (Anon. 40) and in Aristophanes  $\chi\omicron\rho\acute{\iota}\delta\iota\omicron\nu$  (Ach. 777)  $\theta\epsilon\lambda\acute{\iota}\kappa\iota\omicron\nu$  (Ron. 1203). It will be seen that in each of these examples there is an iota, which may be slurred; but to 'correct' all such cases is quite unwarrantable.

(b) The scheme given above for *tragedy* is, however, limited by certain rules of greater or less refinement. For example there is the 'law of the final cretic,' according to which, when a single word or organic combination of the value  $- \cup \asymp$  can be separated at the end of the line, the previous syllable is short. Thus a line could not end with  $\pi\omicron\lambda\lambda\acute{\omega}\ \pi\lambda\epsilon\acute{\iota}\omicron\nu\alpha$  nor with  $\pi\omicron\lambda\lambda\omicron\iota\varsigma\ \tau\acute{\omega}\nu\ \lambda\acute{o}\gamma\omega\nu$ . The exception is that a long syllable may precede the final  $- \cup \asymp$  when the said long syllable is a monosyllabic word organically connected with the  $- \cup \asymp$  following, as in a preposition followed by its case ( $\acute{\epsilon}\kappa\ \pi\rho\alpha\gamma\mu\acute{\iota}\tau\omega\nu$ ) or an article followed by its noun ( $\tau\acute{\alpha}\varsigma\ \xi\epsilon\rho\mu\phi\omicron\rho\acute{\iota}\varsigma$ ). [One can, without violating the rule, say  $\acute{\eta}\mu\omega\nu\ \gamma\acute{\alpha}\rho\ \gamma\acute{\epsilon}\rho\alpha\varsigma$ , because the  $- \cup -$  is not composed of a single word nor of an organic combination, since  $\gamma\acute{\alpha}\rho$  belongs to what precedes.] For *comedy* there is no such law of the final cretic, and  $\pi\omicron\lambda\lambda\acute{\omega}\ \pi\lambda\epsilon\acute{\iota}\omicron\nu\alpha$  or  $\pi\omicron\lambda\lambda\omicron\iota\varsigma\ \tau\acute{\omega}\nu\ \lambda\acute{o}\gamma\omega\nu$  is a perfectly normal ending.

(c) In *tragedy* the line regularly has a caesura, or division between words, after the first syllable of either the 3rd foot or (less frequently) the 4th. There are, it is true, about forty undoubted exceptions in extant tragedy, and though in some of these the unusual rhythm is manifestly intended for effect, the only inviolable rule



seems to be that a tragic line must not be capable of severance into three equal parts. Thus

εἴπω τι τῶν | εἰσθότων, | ὃ δέσποτα;  
or κάλλως ὁ μὲν γ' | Εὐριπίδης | πανοῦργος ὢν

are impossible in tragedy. In comedy there is no such rule whatever and lines without caesura are used with the greatest frequency.

(d) There is more freedom in comedy as to the number and sequence of the resolved feet (i.e. ∪ ∪ ∪ or - ∪ ∪ or ∪ ∪ -) which may be used in a single line, and as to the places at which such feet must be divided between words. The rules for tragedy are set forth in the ordinary verse-books. In comedy scholars have made plentiful observations as to what does or does not occur, but many of these are too subtle for mention in this brief sketch and in some instances should never have been exalted into rules.

The working scheme for the comic senarius is therefore

1	2	3	4	5	6
∪ -	∪ -	∪ -	∪ -	∪ -	∪ -
- -	- -	- -	- -	- -	- -
∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪	∪ ∪ ∪ (rarely)
∪ ∪ -	∪ ∪ -	∪ ∪ -	∪ ∪ -	∪ ∪ -	∪ ∪ -
- ∪ ∪	- ∪ ∪	- ∪ ∪	- ∪ ∪	- ∪ ∪	- ∪ ∪

(with no regard to caesura or 'final cretic').

It may be said in general that a true comic line will very seldom scan as tragic. Either it shares an anapaest or dactyl in the wrong place, or it has too many resolved feet, or it is without caesura, or it ignores the final cretic, or, in a foot in which a tribrach or anapaest or dactyl is possible in tragedy, it does not conform to some rule as to dividing such a foot between words. In most cases, as soon as a line scans faultlessly as a tragic line, we have

good reason to suspect that it is a quotation or burlesque, and that it was 'mouthed' by the actor accordingly. Thus while the line

τὸ δὲ προσδοκῆσαι σ' οἶκ' | ἀνόητον καὶ | κενόν

is the natural line of conversational comedy, its successor

ὥς δοῦλος ὦν καὶ θνητὸς Ἀλκμήνης εἶμι

is delivered with the grand tragic tone and attitude.

Much will be lost from an appreciation of the humour of Aristophanes and from an understanding of the Greek stage if this simple fact is not borne in mind.

(e) Besides the rules which have been given for the several feet available in comedy and tragedy respectively, there is a most important difference in a rule of syllabic quantity. In tragedy, if a vowel is not long in itself, it may be lengthened before one of the mutes (κ, γ, χ, τ, δ, θ, π, β, φ) followed by one of the liquids (ρ, λ) and (except for γ, δ, β) by one of the nasals (μ, ν). Thus in ὕβρις, ἀγρός, πατρίς, ἵππος etc. the first syllable may be long or short as the poet chooses. [In point of fact the lengthening is not nearly so common as is generally supposed. For the statistics see *Class. Review* Vol. xi. pp. 341 sqq.] But in the language of daily life, if in such syllables the vowel was naturally short, the syllables were always kept short; and therefore comedy, being the language of daily life, never lengthens them in the iambic senarius, unless it is quoting or burlesquing serious poetry. Thus in a natural line of comic dialogue ἀγρός or τῆφλός or ὕβρις is impossible. When we find such lengthenings we may be sure that we have more 'mouthings.'

(f) The senarius of comedy differs also markedly from that of tragedy in respect of freedom in Elision, Proelision, Crasis, Synecphonesis and Hiatus.

*Elision.*—Comedy, unlike tragedy, may elide -αι in

the verb-terminations of the infin. and of the 1st and 3rd persons passive; e.g. *παρεῖν* ἐς τὴν πύκνα, *διαγωνισθ'* ἐφαισκε, *δέοι'* οἶδεν, *κολιῶν'* ἔξεσσι, *γενήσεται* ἀγαθά. It may also elide -οι in οἶμοι; e.g. οἶμ' ὥς.

*Prodelision*.—In comedy the initial ε of a word following a final vowel is freely dropped from the scansion; e.g. ἐγὼ ῥδῆκννμι, οἶκ' ἀξιώ' γὰρ ῥμαντόν, ὅποι' ῥθιδ', οἶ' ῥνήσθην, οἶομαι ῥωγ'. In tragedy the instances are much less bold and are mostly restricted to prepositions.

*Crasis* in comedy is very free. Striking instances are *διήξομαι* (διήξομαι ἄρα), *χῆνδρες* (καὶ οἱ ἄνδρες), *μεντοῖφισκεν* (μέντοι ἐφαισκεν), *τυχάγαθῇ*, *καιτοῖκ*, *σοῖδωκεν*, *μοιγγίς*, *ἐγωχόμην*.

*Synæphonestis*.—What comedy can do in the slurring together of final and initial vowels may be seen from e.g. *μὰ τὸν ῥπόλλω οἶ*, *ἐα ῥιτόν*, *εἰ δὲ μὴ ῥμεῖς*, *ἐγὼ εῖσομαι*, *μὴ ῥρασι*.

*Hiatus*, which very rarely occurs in tragedy (perhaps only in *τί οἶν*) is frequent in comedy after *τί*, *ὅτι*, *περί*. We have *τί ἐστι*, *τί ἄρα*, *τί οἶ*, *τί αἶ*, *τί εἶπας* etc., *ὅτι ἄν*, *ὅτι οἶκ*, *ὅτι ἦ*, *ὅτι εἰσέθηκε* etc., *περὶ ἔττορς*, *περὶ ῥθηνῶν*, *περὶ ἐμοῦ* etc. Also *οἶδὲ ἐν*, *εἶ ῥσθι*, *εἶ οἶδα*, *ὦ ῥράκλεις*, *ὦ οἶτος*, and (at least in the New Comedy) *μέχρι ἄν*, *πρὸ ῥμέρας*.

It would have been impossible to write a natural language without these privileges. Thus the article cannot be omitted as in tragedy. Since so many words begin with vowels, a crasis with the article was necessarily very frequent, e.g. *θοῖδατος*, *θῆμετέρον*. Such crases doubtless occur in tragedy also, but much less often, and only when the article is for some reason indispensable. Similarly it would have taken away all the realistic

character of comic language if the writer could not have employed *τί, ὅτι* or *περί* before a vowel, or if a familiar phrase like *τίχῃ ἀγαθῇ* were barred by the metre. It must meanwhile be remembered that the elision, prodelision, crasis and synecphonesis of comedy represent the actual Attic pronunciation of ordinary life. Tragedy avoids the common language; comedy must reproduce it.

(9) The following metrical observations deserve note for the iambic senarius of comedy:—

1. *ἡμῖν, ὑμῖν* are not allowed, nor the monosyllabic use of *θεῖς*.
2. *νῦν* and *τοίνυν* are correct, not *νῦν* or *τοίνυν*.
3. *φῶ, θῶ, ῥαι, ῖμμι* are the proper quantities, although perhaps *ῖμμι* is occasional.
4. *δράχμῃ* and *δραχμῇ* are both in use; *ῖα* is commonly pronounced as one syllable; *εῖω* (not *ἄω*) is correct.
5. The vowel or diphthong ending is shortened before deictic *-ί*, e.g. *ταυτῇ, ταυτῷ, οὗτοί, ἐκευῖ*.
6. *εῖς* is necessary before a vowel; a comic senarius cannot say *ἐς ἀγροῖς*. Before a consonant *ἐς* is perhaps the proper form, but this cannot be proved; nevertheless in some phrases, e.g. *ἐς κόρακος*, it would be quite incorrect to write *εῖς*.
7. The following quantities are optional, viz.:—  
*ᾶ* in *ποιεῖν* (*ποιητῆς* etc), *οῖος, ποῖος, τοιοῦτος, οἷε* (*οἰσθῆναι*), *βοιωτός*;  
*αι* in *δείλαιος, Πειραιεύς*;  
*ι* in *ἀνιῶ, ἱατρός*;  
*ᾱ* in *ἀεί, ἄρα (ᾰρα)*;

Also *Ἡρωτέως* or *Ἡρωτίως* etc.

8. The following alternative forms are equally available:—

*-οις, -οισι, -οισιν* in dat. plur. :

διδόασ', διδύασι, διδύασιν and the like (paragoge  
-ν being added at pleasure):

-μεσθι and -μεθα :

σειντόν, ειντόν and σαιντόν, αἰτόν :

εἰκοσι, τιννοῖτο (etc.) and εἰκοσιν, τιννοῦτον (etc.):

οἶομαι, ὥόμην and οἶμαι, ᾤμην :

εἶν or ἦν :

μείζονα, ἤττονες (etc.) and μείζω, ἤττοις (etc.):

τεθνηκέναι, τεθνηκώς and τεθνάναί, τεθνεώς :

εἶνεκα and ἐνεκα :

-οἶατο, -αἶατο and -οἶντο, -αἶντο :

-αις and -ειας in opt. 2nd pers. :

εἰκέναι, εἰκάσι and εἰκέναι, εἰξάσι :

τοῦ; τῷ; and τίνος; τίνι;

ὄρνιν, ὄρνις, γέλων and ὄρνιθα, ὄρνιθας, γέλωτα :

φείβομαι and φειξοῦμαι :

χρῆν and ἐχρῆν :

συν- and ξυν- :

9. On the other hand it is not permitted to use forms like ποιοῖμι, ποιοῖς for ποιοῖν, ποιοίης, nor διδοῖ for δίδωσι, but the rule of contemporary prose applies also to comedy. If -μεσθι and -οισι appear to be exceptions it would be better to accept them as evidence that Attic use was in these respects not absolutely settled.

10. Aristophanes also uses 'tmesis' in e.g. ἀνά τοί με πίθεις.

(iii.) *Tetrameters*.—In dealing with the tetrameters it is sufficient to state the main principles. It is probable that the collectors of statistics have often over-refined and in some cases constructed rules out of mere accidents.

The trochaic, anapaestic and iambic tetrameters are 'catalectic,' i.e. they lack a syllable of being complete sets of '4 metres' (= 8 feet).

(a) The *trochaic* tetrameter consisted originally of the scansion :—

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8  
 — — | — — | — — | — — | — — | — — | — — | —

with a caesura after the 4th trochee. Variations in the several feet were allowed, the first and simplest being that of a spondee (— —) in the 2nd, 4th and 6th feet. Resolved feet were also permitted, though in tragedy (excepting Euripides) their use is moderate. In comedy they are frequent, but it is not very often that more than one resolution will occur in the same line. The commonest form is the tribrach, which may be used in any foot. An anapaest may occur in the 2nd, 4th, and 6th. A dactyl is very rare. The caesura is often neglected.

We thus have :

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8  
 — — | — — | — — | — — | — — | — — | — — | —  
 — — — | — — — | — — — | — — — | — — — | — — — | — — — | —  
 — — — | — — — | — — — | — — — | — — — | — — — | — — — | —

e.g.

ἀλλὰ | καὶ νῦν | ὀνόητοι || μεταβαλόντες | τοὺς τρώους  
 or

δικίδιον σμικρὸν φάγοιμ' ἂν | ἐν λοπάδι πέπτιγμένον

The trochaic tetrameter is a favourite metre for quick and excited speech.

(b) The *anapaestic* tetrameter consisted of 7 anapaests and a syllable. As a variation a spondee was then allowed in any foot, but in Attic comedy such spondee is never used in the 7th. A dactyl also is allowable, provided that it does not precede an anapaest, and provided that the last syllable of the 4th foot is left long. A caesura takes place at the end of the 4th.

For example :

δεξιότῃτος | καὶ νοῖθασίαι || ὅτι βελτίους | τε ποιοῦμεν  
 or ἀπὸ τοῦ | τιμὴν | καὶ κλέος | ἔσχεν || πλὴν τοῦδ' ὅτι  
 χιρῆρτι' εἰδοῖαι ξεν;

This metre is suited to marching movement and is also a favourite in comic disputes and passages of arms accompanied by motion.

(c) The *iambic* tetrameter consisted of 7 iambs and a syllable. It does not belong to tragedy, but is frequent in comedy. Apart from resolution by tribrachs, a spondee or dactyl was permitted in the 1st, 3rd, and 5th feet. By a further extension an anapaest is permitted in all feet but the 7th. Caesura after the 4th foot is not essential.

We thus get :

1	2	3	4	5	6	7	8
υ	υ	υ	υ	υ	υ	υ	υ
υ	υ	υ	υ	υ	υ	υ	υ
υ	υ	υ	υ	υ	υ	υ	υ
υ	υ	υ	υ	υ	υ	υ	υ

e.g.

ἐξηπάτα | μῶρους | λαβὼν | παρὰ Φρυγίχῳ | τριμήντας  
 πρωτίστα μὲν γὰρ ἐνὶ | τιν' ἀν | καθίσταν ἐγκαλῖψας  
 Ἀχιλλεὺ | τιν' ἢ | Νιόβην | τὸ πρῶτον οὐχὶ δεικνύς.

This also is a metre for disputes, but does not imply motion, and serves as an agreeable change from the anapaestic measure.

In the tetrameters we are made more distinctly

conscious that we are dealing with verse than is the case in the trimeter. They were, as has been already said, half sung to the accompaniment of the flute. In them, therefore, the language and its pronunciation recede somewhat further from the spoken Attic. One illustration of the distinction is that, whereas in the trimeter final diphthongs cannot stand before an initial vowel without being either elided or else forming crasis or synecphonesis, in the anapaestic tetrameters they may be

left and scanned as shortened syllables, e.g. εὔχομαι εἰ, Θεμυστοκλέϊ ἀντιφερίζεις, ῥιππαπαῖ εἰπεῖν, Χαιρέων εἰός, εἶναι ἀδελφῆν, δεσποίνῃ Ἀθηναίῃ. [If it be observed that these diphthongs end in *i* or *v*, which may be made consonantal (= *y* and *w*), we have still to reckon with e.g. Κλεισθέειν εἶδον.]

The tragic (or generally poetical) lengthening before a mute and a liquid or nasal is also (though very occasionally) found in tetrameters (e.g. ἄγρων, μῶχλός), and words of poetical colour are sometimes used, e.g. οὔποτε, κάρτα, μοχθεῖν, αὔτε, ἰδέσθαι, κλέος, ἔκατι, ἔφης.

#### D. SOME MAIN FEATURES OF THE COMIC STYLE

The language of comedy is the language of common life, rendered as vivacious and witty as the poet can make it. The idioms are therefore the idioms of prose, but on its structural side the language, at least in the dialogue, is for the most part even easier than that of the contemporary prose. Brisk conversation admits of no involved sentences. The student may occasionally find considerable trouble with the vocabulary; he will meet with new colloquial phrases, with allusions to which he has no key, and with jokes of which the point is obscure



or undiscoverable ; but he should have little difficulty with the grammar. What he should be prepared for is

puns :  
surprise words (*παρὰ προσδοκίαν*) :  
parody and burlesque :  
quotation :  
allusion :  
colloquial metaphor constituting Athenian slang :  
words manufactured for humorous purposes :

and also a plentiful use of

diminutives :  
expletives :  
exclamations of abuse, ridicule, contempt or pity.

Though these occur plentifully in every play, it is not easy to illustrate them apart from their context. The following may perhaps suffice as introductory specimens.

(a) *Puns*.—Plays upon words were as welcome to the Athenian audience of Aristophanes as they were to the English audience of Shakespeare. We are, however, scarcely in a position to estimate properly the excellence or the contrary of an Attic pun, for the reason that we are uncertain as to the exact Attic pronunciation. If we could hear a contemporary of Aristophanes articulating his vowels and consonants and giving to the accent its proper value, we should doubtless perceive a much closer resemblance between the words played upon than we can always perceive in them as written. Nevertheless it would appear that the Athenians were not very exacting in this respect. A suggestive resemblance in the shape of two words, or identity in a prominent syllable, was apparently sufficient, and the actor's delivery of course emphasised the point. Examples are :—

Eq. 55 *μῆζαν μεμαχότος ἐν Πύλῳ Λακωνικὴν*  
(suggesting *πύλῳ* and conversely *μάχην μεμαχημένου*),

ibid. 279 ταῖσι τριήρεσι ζωμεύματα (aug. ἱποώματα), 1182 φαγεῖν ἐλατήρας ('cakes'), ἵνα τὰς ναῖς ἐλαύνωμεν καλῶς, *Ran.* 418 οὐκ ἔφιντε φράτερας (aug. φραστήρας), 439 Διὸς Κόρινθος (κόρις), *I'ac.* 431 ἔπχε τὴν φιάλην, ὅπως ἔργῳ 'φιαλοῦμεν, *Ecc.* 686 κάππα . . ἵνα κάπτωσιν, *Lys.* 91 sq. χαῖα (plays on χάσκω), *Ach.* 35 sq. πρίων and πρίω, 348 ἀνθρακες (and ἀνθρωποι οἱ ἄνδρες), *I'sp.* 30 τὴν τρόπιν τοῦ πράγματος (= τὸν τρόπον), *Ar.* 121 πόλιν εὐερον (aug. εὐάερον), 179 πόλος and πόλις, *Nub.* 23 sq. κοππατίαν and ἐξεκόπην. So in the line of an unknown comedian ἰπὸ τοῦ γέλωτος εἰς Γέλαν ἀφίξομαι and (Anon. 350. 11) ὀνησιφόρα . . ὄνος φέρει.

(b) *Surprise words* (παρὰ προσδοκίαν).—A favourite device of the Attic comedians is to begin a sentence in such a way that the hearer would naturally expect a certain word or notion to follow, whereas there is substituted some other word or notion, which comes with a humorous surprise and therefore the greater effect. A good instance occurs in a fragment of Alexis (*Ilarász.* 2):—

πράγμα δ' ἐστὶ μοι μέγα  
φρίατος ἔidon ψυχρότερον.—'Λκρίματος.

For 'colder than ice' is substituted 'more frigid than Araros,' ψυχρός being the Greek for dull and tedious.

So in Aristophanes: *Eq.* 59 βινσίνην ἔχων | δαιτυόντως ἐστὺς ἀποσοβεί—τοῖς μῆτορας (instead of τὰς μνίας), 457 ὦ γεννικώτατον κρέυς (for κάρη), 1176 εἰ μὴ φανερώς ἡμῶν ὑπερίχε τὴν—χύτραν (for χεῖρα), 1363 ἐκ τοῦ λάρνγγος ἐκρεμίσας—Υπερβολοῖν (for e.g. λίθων), *Ran.* 421 ἐστὶν τὰ πρῶτα τῆς ἐκεῖ—μοχθηρίας, 855 κεφαλαίῳ ῥήμιτι . . ἐκχέη τὸν—Τήλεφον (for ἐγκέφαλον), *I'ud.* 26 τῶν ἐμῶν γὰρ οἰκετῶν πιστότατον ὁγοῦμαι σε καὶ—κλεπτίστατον (for e.g. χρηστότατον), *Lys.* 103 ἀπεστὶν ἐπὶ Θράκης φυλίττων—Εὐκράτη (for τοῖς πολέμοις),

*Ach.* 733 ποτέχετ' ἐμὴν—τιὰν γαστέρα (for τὸν νοῦν, *At.* 134 μὴ μοι τότ' ἐλθῆς, ὅταν ἐγὼ πράττω—κακῶς (for καλῶς), *Eup.* 243 ἤκειν ἔχοντας ἡμερῶν ὀργήν τριῶν (for σιτία).

(c) *Parody, burlesque, quotation and allusion* are too completely interwoven with the whole structure of a play for us to illustrate them satisfactorily in extracts. Tragedy, dithyramb, the hexameters of oracles, skolia, and other forms of verse are fair game for the comedian. In the dialogue it is particularly tragedy, in the lyrics particularly dithyramb, which suffer. The Athenian audience was entirely familiar with the style of the messenger's speech (ἀγγέλου ῥήσις), with the recognition-scene (ἀναγνώρισις) and with the 'forensic dispute,' or argument and retort (ἐλεγχος), of the tragedian. It would therefore at once apprehend the humour of the comic burlesque of such passages, especially when the actor struck an attitude and intoned his words after the manner of some tragic 'star' whom they had recently seen performing in a play of Sophocles or Euripides.

Thus *Eg.* 625-682 and *Plut.* 627 sqq. travesty an ἀγγέλου ῥήσις, *Eg.* 1232-1253 and *Ran.* 745 sqq. an ἀναγνώρισις, *Pac.* 124-154 a tragic discussion, *Theom.* 331 sqq. the proclamation of a κῆρυξ, *Lys.* 1124-1156 a tragic speech, *At.* 685-702 an epic theogony. Sometimes a part of the plot as well as the language of a tragedian is happily burlesqued, as in the *Theomophoria-usae*, where portions of the *Helena* and *Andromeda* of Euripides are so treated.

It must be remembered that the whole Athenian populace attended the theatre at the festivals of Dionysus to listen to both tragedies and comedies, and that they similarly witnessed and heard the dithyrambic choruses. From the plays then performed they carried away vivid recollections of whole scenes. Moreover the plays were subsequently circulated and read. Lines of dialogue

became popular, either on their merits or because of some humorous perversion which might be made of them. Passages of lyrics 'took' with the people and were sung and quoted. Moreover Homer and the great lyric poets were taught at school to every properly educated Athenian boy. Certain skolia had been sung at symposia and elsewhere for generations. It was therefore quite safe for a comedian to burlesque, quote, or allude to epics, dramas, dithyrambs and other lyrics with a feeling that his audience would be with him in ready appreciation.

(d) *Colloquial Metaphor or Athenian Slang.*—The Greeks had a love of metaphor, i.e. of similitude compressed into the use of one figurative word. The notion that they were sparing or timid in such use is a misconception. Aeschylus is as figurative as Shakespeare and the Athenian populace as much so as the modern American. It is true that critical writers like Aristotle and Longinus utter cautions against excessive indulgence in this figure, but the cautions would have been unnecessary if there had been no tendency in that direction. What was really insisted upon was that a metaphor should be a happy one, that it should not be feeble or far-fetched (*σχυλαστική*). If very bold, it was considered well to qualify it with terms like *ὡς εἰπεῖν* (cf. *quasi*). The Athenians loved clear thinking; therefore similitudes must bear examination; they must 'go on all fours.' But they also loved the imaginative clearness which perceived likenesses between things. Hence both their fondness for metaphor and their discriminating use of it.

Metaphor was therefore very common in colloquial Attic, and especially that humorous metaphor which cloaks the disagreeable under another name. It is naturally the part of comedy to make full use of such sprightly expressions, and Aristophanes is rich in them. For example, among words expressive of punishing by

beating we have δενδροτομεῖν τὸ νῶτον, κυνοκοπεῖν τὸ νῶτον, ἀλοᾶν, σποδεῖν, δέρειν, ἀποδέρειν, λείπειν, καταξάινειν, πλύνειν, μυττωτεῖν, φλᾶν etc. (cf. the English 'flay,' 'skin,' 'give a hiding,' 'a dressing,' 'dust one's jacket' etc.). So we have χορδεῖν τὰ πράγματα, ἐκκοκκίζειν τὰς πόλεις, ἐκβολβίζειν τινά, ὀπτᾶν (of teasing), κατατέμνειν τινὰ καττήματα ('cut him into bits of leather'), ἀποβλῖττειν τι. A man in anger or ill-temper is said βλέπειν σκύττη, νᾶπι, ὀρίγανον, ὀπὸν, κάρδαμα; he λῖναι τὴν ἑν. Eating has names like ἐρείδειν, σποδεῖν, φλᾶν, παίειν. To cozen is ἰπέρχσθαι, περιέρχσθαι, περιελαίνειν, περιδραμεῖν, βουκολεῖν. A schemer κεραμεῖν (τὴν πόλιν) or ἰφαίνει.

How far these were already current slang, or how many of them Aristophanes invented and made current, we can hardly tell. It is only reasonable to suppose that it was part of a comedian's business to strike out new phrases, and that some at least make their first appearances in the Aristophanic plays.

(e) *Words humorously manufactured.*—The ease with which compound words were systematically constructed in Greek gave the comedians an opportunity for coining facetious terms of whatever length they chose. Some of these were more or less puns upon existing compounds; others were parodies of them, and these were particularly numerous in those lyrics in which the comic poet burlesqued the dithyramb. According to Aristotle (*Poet.* 22) compound words μάλιστα ἀρμόττει τοῖς διθυράμβοις and Aristophanes is ready to show his skill in travestyng the ὀνόματα πολλαπλᾶ of that style. His ὀρθροφοιτοσυκοφαντοδικοταλαίπωρος is, doubtless, an extravagant example, but κρομμυσοφνεργίας, ψαμματοσιογάργαρα are not far from the typical.

If there is a term ὁμομήτριος the comedian will invent ὁμομαγειρίας; from τρίπαλαι he will make χελιόπαλαι; he will turn Λυσίμαχος into κλαυσίμαχος.

He will speak of μέλος μελλοδοειπνικόν and of νεοπλοιοτόνηρος. Similarly he will invent humorous verbs, e.g. ἐσωκράτουν, nouns, e.g. φροντιστήριον, superlatives, e.g. αἰτότατος. He will play with genders, as in ἡ στρατηγός, ἡ γραμματεῖς, or with the voice of the verb, as in ῥέγκεται (because another middle has preceded). He will make foreigners, such as the Triballoi or the Scythian police, talk broken Greek, e.g. ὄρνιτο (= ὄρνιθος), καγὼ λέγι, πέρι (= φέρεις), Ἀττικὸς μέλις (= Ἀττικὸν μέλι); or he will mimic a lisp, as in ὀλῆς (= ὀρῆς). Sometimes he will imitate stammering, as in βρετετέτας, or the sound of a musical instrument, e.g. θρετταιελά, τοφλατοθράτ, βομβανοβομβάζ. There is in Greek no word πῶλῆς, but after the mention of στυππειοπῶλῆς a character will say εἰς οἴτοσι "πῶλῆς," separating the latter part of the compound.

(f) *Diminutives*. — Colloquial Greek, like modern Italian, had a fondness for diminutives, expressing affection, pity or contempt. These were formed in a variety of ways. [In the speech of Dominus Hyacinthus in Browning's *The Ring and the Book* the intensives and diminutives applied to the same person occur as Cinone, Cinozzo, Cinoncello, Cinuolo, Cinicello, Cinino, Ciniccino, Cinoncino, Cinucciatolo, Cinotto, Cinarello etc.] The following are the regular types affected by the comedians, viz.

1. -ιον, e.g. παιδ-ίον, γερόντ-ιον, θιγάτριον, λίριον.
2. -ιδ-ιον, e.g. γνωμίδιον, δικίδιον, νοίδιον, γγίδιον, γρηίδιον, Σωκρατίδιον, Ξανθίδιον.

[When the stem of the word ended in -ιο- or -ια the result was -ι + ιδιον and thence -ιδιον, e.g. οἰσίδιον, ἱματίδιον, οἰκίδιον (from οἰκία), ἀργυρίδιον (from ἀργύριον).] Similarly ἀμφορείδιον, Ερμειδιον, ἰχθίδιον.

3. -άριον (contemptuous), e.g. παιδάριον, πλοιάριον, ἀνδράριον.

4. -ιδ-ίριον, e.g. βοιδίριον, κρηδίριον, βιβλιδίριον.
5. -ίσκος, -ίσκη, e.g. θηλακίσκος, οίκίσκος, μερακίσκη.
6. -ίσκ-ιον, e.g. κοτυλίσκιον, χλανίσκιον.
7. -ισκ-ιδ-ιον, e.g. χλανισκιδίον.
8. -ίλλ-ιον, e.g. μερακιλλίον, επίλλιον.
9. -ίδριον, e.g. ἐλκιδίριον.

To intensify the diminutive still further the word *μικρόν* may be added, as in *δικιδίον μικρόν*.

(g) *Expletives*.—Athenian conversation must have been liberally garnished with expletives. Oaths, chiefly introduced by *μή* or *νῆ*, and appeals to the gods, with or without introductory *ὦ*, are therefore scattered throughout the pages of comedy. Such expletives are generally expressive of excitement, wonder, and keen interest; but it is by no means always possible to discern any special appropriateness in the choice of deity invoked. In verse the metre naturally has something to do with the question, but a comedian would not, for the sake of metre, run counter to conversational use. An appeal to Zeus is, of course, possible in any case. For the other deities it is presumable that originally—and perhaps at all times in studied speech—a choice was made of the god or goddess whose function it would be to lend help, deliverance or enlightenment, or to punish breach of faith, in the particular circumstances. Thus Apollo is the god, and Herakles the hero, of deliverance. As ἀλεξίκακοι they would be invoked when danger threatened or when a portent was seen. So in matters of taste one might swear *νῆ τὰς Χάριτας* and in matters of love *νῆ τὴν Ἀφροδίτην*. To some extent this principle of choice was always present. But it is impossible to suppose that the ordinary conversation of the people consistently maintained any rational distinctions. Each speaker would have his favourite expletives. There are, however, some limitations. The oath by *τὴ θεῷ* (Demeter and Persephone) belonged to women only, as did *νῆ τὴν Ἄρτεμιν*.

In comedy it will be found that oaths, introduced by  $\mu\acute{\alpha}$  (less often  $\omicron\iota\ \mu\acute{\alpha}$ ) and  $\nu\eta$  (less often  $\rho\alpha\iota\ \mu\acute{\alpha}$ ), are most commonly by Zeus ( $\Delta\acute{\iota}\alpha$  or  $\tau\omicron\nu\ \Delta\acute{\iota}\alpha$  indifferently). Next in order come the group Apollo, Poseidon, Demeter ( $\nu\eta$  or  $\mu\acute{\alpha}$   $\tau\omicron\nu\ \Lambda\pi\omicron\lambda\lambda\omega$ ,  $\tau\omicron\nu\ \Pi\omicron\sigma\epsilon\iota\delta\omega$ ,  $\tau\eta\nu\ \Delta\eta\mu\eta\tau\rho\iota$ , with the article). Then follow Dionysus, Hermes and Herakles ( $\tau\omicron\nu\ \Delta\iota\omicron\nu\iota\tau\omicron\nu$ ,  $\tau\omicron\nu\ \text{Ἑ}\rho\mu\eta\varsigma$ ,  $\tau\omicron\nu\ \text{Ἡ}\rho\alpha\kappa\lambda\epsilon\acute{\alpha}$ ). Other deities are less frequent ( $\tau\eta\nu\ \text{Ἀ}\phi\rho\omicron\delta\acute{\iota}\tau\eta\nu$ ,  $\tau\eta\nu\ \text{Ἐ}\kappa\alpha\tau\eta\nu$ ,  $\tau\eta\nu\ \text{Ἀ}\theta\eta\nu\alpha\iota\alpha\nu$ ,  $\tau\alpha\varsigma\ \text{Χ}\acute{\alpha}\rho\iota\tau\alpha\varsigma$ ). Sometimes we have generalisation in  $\tau\omega\iota\varsigma\ \theta\epsilon\omicron\iota\varsigma$ , or enlargements for more serious asseveration, e.g.  $\nu\eta\ \tau\omicron\nu\ \Delta\acute{\iota}\alpha\ \tau\omicron\nu\ \Sigma\omega\tau\eta\rho\iota$ ,  $\mu\acute{\alpha}\ \tau\omicron\nu\ \Delta\acute{\iota}\alpha\ \tau\omicron\nu\ \text{Ὀ}\lambda\acute{\iota}\mu\pi\iota\omicron\nu$ . When an appeal is made (with or without  $\omega$ ) it is generally to the  $\alpha\lambda\epsilon\acute{\alpha}\xi\iota\kappa\alpha\kappa\omicron\iota$ , e.g.  $\text{Ζ}\epsilon\upsilon$ ,  $\text{Ζ}\epsilon\upsilon\ \phi\acute{\iota}\lambda\tau\alpha\tau\epsilon$ ,  $\text{Ζ}\epsilon\upsilon\ \delta\alpha\sigma\tau\omicron\tau\alpha$ ,  $\text{Ζ}\epsilon\upsilon\ \kappa\alpha\iota\ \theta\epsilon\omicron\iota$ ,  $\theta\epsilon\omicron\iota\ \kappa\alpha\iota\ \delta\alpha\iota\mu\omicron\nu\omicron\epsilon\varsigma\ \kappa\alpha\iota\ \text{Ζ}\epsilon\upsilon$ , or  $\text{Ἀ}\rho\omicron\lambda\lambda\omicron\nu$ ,  $\text{Ἀ}\rho\omicron\lambda\lambda\omicron\nu\ \alpha\pi\omicron\tau\rho\acute{\omicron}\pi\alpha\iota\epsilon$ ,  $\alpha\upsilon\alpha\acute{\xi}\ \text{Ἀ}\rho\omicron\lambda\lambda\omicron\nu\ \kappa\alpha\iota\ \theta\epsilon\omicron\iota$ ,  $\phi\acute{\iota}\lambda'$   $\text{Ἀ}\rho\omicron\lambda\lambda\omicron\nu$ ,  $\Phi\omicron\iota\beta'$   $\text{Ἀ}\rho\omicron\lambda\lambda\omicron\nu$ , or  $\text{Ἡ}\rho\acute{\alpha}\kappa\lambda\epsilon\iota\varsigma$ ,  $\omega\upsilon\alpha\acute{\xi}\ \text{Ἡ}\rho\acute{\alpha}\kappa\lambda\epsilon\iota\varsigma$ ,  $\pi\omicron\lambda\iota\tau\acute{\iota}\mu\eta\theta'$   $\text{Ἡ}\rho\acute{\alpha}\kappa\lambda\epsilon\iota\varsigma$ , or  $\omega$   $\Delta\iota\omega\sigma\kappa\acute{\alpha}\rho\omega$ , or  $\omega$   $\Gamma\eta$ , or  $\omega$   $\Pi\acute{\omicron}\sigma\epsilon\iota\delta\omicron\nu$ . Occasionally  $\text{Ἀ}\lambda\epsilon\acute{\alpha}\xi\iota\kappa\alpha\kappa\epsilon$  or  $\text{Ἀ}\rho\omicron\tau\rho\acute{\omicron}\pi\alpha\iota\epsilon$  is used alone, and sometimes vaguely  $\theta\epsilon\omicron\iota$ ,  $\phi\acute{\iota}\lambda\omicron\iota\ \theta\epsilon\omicron\iota$ ,  $\pi\omicron\lambda\iota\tau\acute{\iota}\mu\eta\tau\omicron\iota\ \theta\epsilon\omicron\iota$ .

In adjurations with  $\pi\rho\acute{\omicron}\varsigma$  (or  $\omega$   $\pi\rho\acute{\omicron}\varsigma$ ) the commonest expressions are  $\pi\rho\acute{\omicron}\varsigma$  ( $\tau\acute{\omega}\nu$ )  $\theta\epsilon\omega\acute{\nu}$ ,  $\pi\rho\acute{\omicron}\varsigma$  ( $\tau\omicron\upsilon$ )  $\Delta\iota\acute{\omicron}\varsigma$ ; sometimes  $\pi\rho\acute{\omicron}\varsigma\ \pi\acute{\alpha}\nu\tau\omega\nu\ \theta\epsilon\omega\acute{\nu}$  and  $\pi\rho\acute{\omicron}\varsigma\ \tau\eta\varsigma\ \Gamma\eta\varsigma$ .

There can be no doubt that the language of comedy would have seemed to Athenian ears unnatural and unviracious without a liberal seasoning of such expletives, just as would have been the case with English drama in the pre-Puritan days.

(h) *Terms of abuse, contempt etc.*—Attic conversation, at least among the lower orders and the  $\alpha\gamma\omicron\rho\alpha\iota\omicron\iota$ , must also have been remarkably free in abusive epithets, execrations and epithets of pity. These can seldom have been either meant or taken very seriously. The tone, of course, counted for much, but a little experience of the modern East (for example) or of the less refined walks of a modern European city will teach the observer that a speaker may attribute



to another the most shameful defects of character and habits without meaning anything in particular. Comedy therefore—doubtless exaggerating the practice for farcical purposes—indulges freely in words expressive of moral turpitude, e.g. *μιαρός, παμμίαρος, μιὰρὶ κεφαλῇ, βδελυρὸς, πονηρὸς, παμπύνηρος, θεοῖς ἐχθρὸς, κατάρματος, κάθαρμα, βωμολόχος, οὐδὲν ἰγίης*; of stupidity and ignorance, e.g. *σκαῖός, ἀπαιδεῖτος, μῶρος, ἡλίθιος, παχὺς, ἀμαθής, ἀνόητος, βεκεσίληνος*; of cowardice, treachery, or greed, e.g. *δειλός, δειλακρίων, φένας, ἀλάζων, πίθηκος, θηρίον, Φρυνώνδας, λάρος, γλίσχρων*. Speakers sling at each other such titles as *ιερίσυλος, λωποδότης, βυλλαντιοτόμος, κλέπτης, τοιχωρέχος, κοπρολόγος*. [That such terms are often to be taken in a 'Pickwickian sense'; that at least they possessed less grossness of sound, or fell upon thicker skins at Athens than with us, is clear from the scurrility which marks the Athenian orators, even the best.]

With abuse goes execration or threat, and extremely common are such phrases as *ἐς κόρακας, βάλλ'* *ἐς κόρακας, οὐκ εἰ ἐς κόρακας*; *διαρραγείης, ἐπιτριβείης, ἀπόλοιο, οἴμωζε, ἀπολεῖ κάκιστα*.

On the other hand there are plentiful exclamations of pity, e.g. *ὦ κακοδαίμων, ὦ μέλε, ψῆνυρὶ, τάλαν* (frequent among women), *δύστηνε, σχέτλιε, δειλαιος* etc.

Without these also comedy would have lacked something in convincingness.

### E. THE TEXT

The present text is conservative in the sense that the reading of the best MSS., when metrically correct and grammatically tolerable, is always retained, if it yields such a meaning as Aristophanes may very well have intended. No attempt has then been made, nor

can legitimately be made, to substitute something which might seem more prettily idiomatic or even more humorous. If an editor thinks he can perceive some reading which might be an improvement, and which he would like to think that Aristophanes actually wrote, he is entitled to offer it in his critical notes, but scarcely to insert it in his text.

Where the best MSS. differ, it is for the critic to use his sagacity in determining which of two readings, if either, is the more likely to have been prior to the other. He may choose the one or deduce both from some common source. How far, when the best MSS. alike show an untenable reading, some inferior copies are to be taken as authority, is one of the nicer matters of textual criticism. Often the readings of such copies simply represent the conjectural efforts of early mediaeval or renaissance critics. Nevertheless, since we cannot always tell upon what basis of authority these texts are formed, it is on the whole safer, when the best MSS. fail us, to accept from the inferior MSS. a tolerable reading in which a number of them agree, than to ignore it in favour of a modern conjecture. The best stratum of scholia is also often to be pressed into the service, as of at least equal value with the later order of MSS. Nor are the quotations by Suidas to be ignored, although verbal accuracy in quotation was by no means rigorously insisted upon until long after the era of printed books. But when all the texts are impossible or extremely unsatisfactory, new conjectural emendation has its place. Whether or not such emendation shall be incorporated in the text depends upon the degree of its convincingness as judged by the most dispassionate critical faculty of the editor.

Of the *Frogs* there are a large number of MSS., Of these the authority of two entirely outweighs that of the rest. They are the *Rarennas* (R) and the *Venetus* (V). These two are not always right; each occasionally corrects the other; both occasionally require correction from other MSS. or from conjecture. But the most casual survey of their readings in comparison with those of other MSS. will show that they have been copied with greater accuracy from originals which have undergone much less corruption. These are known as the *codices vetusti*, the rest being *recentiores*. For most of Aristophanes R is the sounder MS. but this is scarcely the case in the *Frogs*, in which many of the better readings are derived from V. When we have to choose between R and V we must first look to the indications of the other MSS. and to the scholia, and then fall back upon our critical judgment.

The scholia, or notes in the margins of the MSS., particularly those in R, have an appreciable value for criticism, but require cautious handling. They comprise two chief strata, the one ancient, dating, (or derived) from the comments of the Alexandrian *γραμματικοί* from at least the third century B.C. A great compiler of such comments, to whom the annotators of our scholia often refer, was the famous Didymus of the earlier age of Augustus. The other stratum is relatively modern, dating from Byzantine scholars and editors of MSS.

The *Frogs* having been (like the *Knights*, *Clouds*, *Acharnians* and *Plutus*) one of the plays most commonly read and therefore most continually and carefully copied, its text is comparatively pure.

In the present edition the innovations will be

found to consist chiefly in the ascription of lines to their speakers (e.g. 570, 574), in punctuation or accent (e.g. 66, 279, 285, 455, 507, 574 sq., 605, 610 sq., 896 sq., 1210) and in a discrimination between the matter of the two versions of the play (1437 sq.). Conjectures of the editor are included in the text at 645 (οὐν for οὐδ'), 665 (κπερὶ πρῶτας), 957 (ἐριν for ἐρῆν), 1130 (correction of order), 1305 (ἐπὶ τούτων for ἐπὶ τοῦτον), 1307. Further suggestions are added as queries in the critical notes to 15, 77, 83, 193, 286 sq., 705, 935, 1012, 1028, 1203, 1256, 1285, 1298, 1393, 1403, 1405, 1439 (= 1440), 1517. The MS. readings have been retained and defended in several cases where they are generally rejected without sufficient reason (e.g. 197, 665, 1235, 1249).

An attempt has been made to restore the proper orthographies as indicated by Attic inscriptions and other evidence, e.g. in φῆρινξ, φημίτερες, ἀναβωίην, ἀνέτετον, τρεῖςκαίδεκα, Τειθρίσται, ἡδρον, σφίζω, κῶδιων, κωδιῆριον, πειύσεται, λάθρη, πείκηρι, σχινδαλάμων. ποεῖν, ποήσω etc. are written (generally with MS. support) wherever the metre permits of a short initial syllable.

## DRAMATIS PERSONAE

ΞΑΝΘΙΑΣ (slave of Dionysus)  
ΔΙΟΝΥΣΟΣ  
ΗΡΑΚΛΗΣ  
ΝΕΚΡΟΣ (on his way to burial)  
ΧΑΡΩΝ  
ΑΙΑΚΟΣ (doorkeeper of Pluto)  
ΘΕΡΑΠΗΔΑΙΑ ΠΕΡΣΕΦΟΝΗΣ  
ΠΑΝΔΟΚΕΤΤΡΙΑ  
ΠΑΛΑΟΑΝΗ (servant of the inn)  
ΕΥΡΥΠΙΔΗΣ  
ΑΙΣΧΥΛΟΣ  
ΠΑΟΤΤΩΝ

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ΧΟΡΟΣ ΜΥΣΤΩΝ (also heard, but not seen, as ΒΑΤΡΑΧΟΙ)

Supernumeraries (*κατὰ πρόβωρα*) include corpse-bearers, persons at the Mysteries (other than the chorus proper), slaves of Pluto under Aeacus, train of Pluto.

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[For the identity of the Mystae and the Frogs see 209 n.; for Aeacus 464 n.; for the assumption of only one landlady, 549 n.; for the Coryphaeus 354 n.]

The better the actor the more he would perform, so far as the piece permitted. Hence the parts were probably divided as follows. That four actors are on the stage at once is seen from 552 sqq., 1444 sq.

Protagonist: Xanthias, who also plays Euripides (see n. after 1499).

Deuteragonist: Aeschylus, who has previously played Herakles, Charon, Aeacus, Landlady, and perhaps Persephone's maid.

Tritagonist: Dionysus.

Fourth Actor: The Corpse, Plathane, Pluto.

# ΒΑΤΡΑΧΟΙ

## ΞΑΝΘΙΑΣ ΔΙΟΝΤΣΟΣ

- ΞΑ. Εἶπω τι τῶν εἰωθότων, ὧ δέσποτα,  
 ἐφ' οἷς αἰὲ γελῶσιν οἱ θεώμενοι ;
- ΔΙ. νῆ τὸν Δί' ὃ τι βούλει γε, πλήν  
 πιέζομαι·  
 τοῦτο δὲ φύλαξαι· παῖν γάρ ἐστ' ἤδη  
 χολή.
- ΞΑ. μηδ' ἕτερον ὑστεῖόν τι ;
- ΔΙ. πλήν γ', ὡς θλίβομαι. ε
- ΞΑ. τί δαί ; τὸ πᾶν γέλοισιν εἶπω ;
- ΔΙ. νῆ Δία  
 θαρρῶν γ'· ἐκείνῳ μόνον ὅπως μὴ ῥεῖς,
- ΞΑ. τὸ τί ;
- ΔΙ. μεταβαλλόμενος τἀνάφορον ὅτι χεζητιᾶς.

[As a rule only B and V are quoted. Where another reading is not stated to be a correction it is implied that it is found in other mss. al. = some other ms. than those named. crit. = all other mss. vulg. = most mss. Ed. and Qu. = an emendation or suggestion by the present editor. → = see note in commentary.]

3 βούλει MSS. Aristophanes probably used the form βούλη (Meisterhans<sup>2</sup>, p. 131); cf. inf. 462 crit. note 4 γάρ ἐστ' EV. → 7 MSS. vary between θαρρῶν γε· μόνον ἐκείν' and the text. B omits ἐκείν'

- ΞΑ. τί δῆτ' ἔδει με ταῦτα τὰ σκεύη φέρειν,  
εἴπερ πύησω μηδὲν ὥνπερ Φρύνιχος  
εἴωθε ποιεῖν καὶ Λύκεις κῆμειψίας  
σκευηφοροῦσ' ἐκάστοτ' ἐν κωμῳδίᾳ; 15
- ΔΙ. μὴ νυν πύησῃς· ὥς ἐγὼ θεώμενος,  
ὅταν τι τούτων τῶν σοφισμάτων ἴδω,  
πλεῖν ἢ νῆαυτῷ πρεσβύτερος ὑπέρχομαι.
- ΞΑ. ὦ τρισκακοδαίμων ἄρ' ὁ τρίχηλος οὔτοσί,  
ὅτε θλίβεται μέν, τὸ δὲ γέλοιον οὐκ ἐρεῖ. 20
- ΔΙ. εἰτ' οὐχ ὕβρις ταῦτ' ἐστὶ καὶ πολλή  
τρυφή.  
ὅτ' ἐγὼ μὲν ὦν Διόνυσος, υἱὸς Σταμνίου,  
αὐτὸς βαδίζω καὶ πονῶ, τοῦτον δ' ὀχῶ,  
ἵνα μὴ ταλαιπωροῖτο μηδ' ἄχθος φέροι;
- ΞΑ. οὐ γὰρ φέρω ἡγώ;
- ΔΙ. πῶς φέρεις γαῖρ, ὅς γ' ὀχεῖ; 25
- ΞΑ. φέρων γε ταυτί. ΔΙ. τίνα τρύπον;
- ΞΑ. βαρέως πίνυ.
- ΔΙ. οὐκ οὖν τὸ βίαιος τοῦθ', ὃ σὺ φέρεις,  
οὔνοσ φερεῖ;
- ΞΑ. οὐ δῆθ' ὃ γ' ἔχω ἡγὼ καὶ φέρω, μὰ  
τὸν Δί' οὔ.
- ΔΙ. πῶς γὰρ φέρεις, ὅς γ' αὐτὸς ὑφ' ἐτέρου  
φέρει;

13 ποιήσω vulg.: ποιῶ RV. The omission of ι (before c-sound) is correct when the quantity is short; before o-sounds ι remains (Meisterhans<sup>2</sup>, p. 14). These variations will not be noted henceforth.

15 σκεῖν φέρονσ' R: σκευηφοροῦσ' V al.: σκευηφοροῦσ' S: σκευηφόροις Fritzsche. Dind. brackets the line. → (In. ὥς σκευηφοροῦσ'?) 16 νῆαυ RV

20 ὅτι MSK: corr. A. Palmer. → 27 ὅτος R: οὔτος (or οἶτος) cett. and Eustath. →

- ΞΑ. οὐκ οἶδ'· ὁ δ' ὤμος οὐτοσί—πιέζεται. 30 ✓  
 ΔΙ. σὺ δ' οὖν ἐπειδὴ τὸν ὄνον οὐ φῆς σ'  
 ὠφελεῖν,  
 ἐν τῷ μέρει σὺ τὸν ὄνον ὑρίμενος φέρε.  
 ΞΑ. οἴμοι κακοδαίμων· τί γὰρ ἐγὼ οὐκ ἐναν-  
 μίχουν;  
 ἢ τᾶν σε κωκύειν ἂν ἐκέλευον μακρά.  
 ΔΙ. κατίβα, πανούργε. καὶ γὰρ ἐγγὺς τῆς  
 θύρας 35  
 ἤδη βαδίζων εἰμὶ τῆσδ', οἱ πρῶτί με  
 ἔδει τραπέσθαι. παιδίον, παῖ, ἡμί, παῖ.

## ΗΡΑΚΛΗΣ

- ΗΡ. τίς τὴν θύραν ἐπάταξεν; ὡς κενταυρικῶς  
 ἐνήλαθ' ὅστις· εἰπέ μοι, τουτὶ τί ἦν;  
 ΔΙ. ὁ παῖς. ΞΑ. τί ἔστιν; ΔΙ. οὐκ ἐνεθυ-  
 μήθης;  
 ΞΑ. τὸ τί; 40  
 ΔΙ. ὡς σφόδρα μ' ἔδαισε. ΞΑ. νῆ Δία, μὴ  
 μαίνοιό γε.  
 ΗΡ. οὐ τοι μὰ τὴν Δήμητρα δύναμαι μὴ  
 γελᾶν·  
 καίτοι δάκνῃ γ' ἐμαυτόν· ἀλλ' ὅμως γελῶ.  
 ΔΙ. ὦ δαιμόνιε, πρόσσελθε· δέομαι γάρ τί σου.  
 ΗΡ. ἀλλ' οὐχ οἴος τ' εἶμ' ἀποσοβῆσαι τὸν  
 γέλων, 45  
 ὁρῶν λεοντὴν ἐπὶ κροκωτῷ κειμένην.

36 εἰμι B. →  
 error with this word

42 Δημήτραν (B) illustrates a common



τίς ὁ νοῦς ; τί κόθορνος καὶ ῥόπαλον  
 ξυνηθέτην ;  
 ποί γῆς ἀπεδήμεις ; ΔΙ. ἐπεβάτευον Κλει-  
 σθένει—

HP. κἀναυμίχηςας ;

ΔΙ. καὶ κατεδύσαμέν γε ναῦς  
 τῶν πολεμίων ἢ δώδεκ' ἢ τρεῖσκαῖδεκα.

HP. σφῶ ; ΔΙ. νῆ τὸν Ἀπόλλω.

ΞΑ. κᾶτ' ἐγωγ' ἐξηγρόμην. 51

ΔΙ. καὶ δῆτ' ἐπὶ τῆς νεὸς ἀναγιγνώσκοντί  
 μοι

τὴν Ἀνδρομέδαν πρὸς ἑμαυτὸν ἐξαίφνης  
 πόθος

τὴν καρδίαν ἐπάταξε πῶς οἶε σφόδρα.

HP. πόθος ; πόσος τις ; ΔΙ. μικρὸς ἡλίκος  
 Μόλων. 55

μὴ σκῶπτέ μ', ὠδέλφ'· οὐ γὰρ ἄλλ' ἔχω  
 κακῶς·

τοιούτος ἵμερός με διαλυμαίνεται.

HP. ποῖός τις, ὠδελφίδιον ;

ΔΙ. οὐκ ἔχω φρίσαι. 60  
 ὅμως γε μέντοι σοι δι' αἰνιγμῶν ἐρῶ.

ἤδη ποτ' ἐπεθύμησας ἐξαίφνης ἔτνους ;

HP. ἔτνους ; βαβαιάξ, μυριάκισ γ' ἐν τῷ βίῳ.

ΔΙ. ἄρ' ἐκδιδάσκω τὸ σαφές, ἢ τέρα  
 φρίσω ;

48 Van Leenwen rightly omits the stop usually placed after  
 Κλεισθένει. → 50 τρεῖσκαῖδεκα μνη., but see Meisterhans<sup>2</sup>,  
 p. 41 51 Some MSS. (not EV) give κᾶτ' ἐγωγ' κτλ. to  
 Herakles. → 63 μυριάκισ ἐν V, but γ' is more vivacious

HP. μὴ δῆτα περὶ ἔτνους γε· πᾶν γὰρ  
μανθίνω. 65

ΔΙ. τοιουτοσὶ τοίνυν με δαρδιάπτει πόθος  
Εὐριπίδου. HP. καὶ ταῦτα τοῦ τεθυη-  
κότος;

ΔΙ. κούδεις γέ μ' ἂν πείσειεν ἀνθρώπων τὸ  
μὴ οὐκ  
ἐλθεῖν ἐπ' ἐκείνον. HP. πότερον εἰς  
"Λίδου κῆτω; 69

ΔΙ. καὶ νῆ Δί' εἴ τί γ' ἔστιν ἔτι κατωτέρω.

HP. τί βουλόμενος;

ΔΙ. δέομαι ποητοῦ δεξιού.  
οἱ μὲν γὰρ οὐκέτ' εἰσὶν, οἱ δ' ὄντες  
κακοί.

HP. τί δ'; οὐκ Ἰοφῶν ζῇ;

ΔΙ. τοῦτο γάρ τοι καὶ μόνον  
ἔτ' ἔστι λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα  
οὐ γὰρ σίφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει.

HP. εἴτ' οὐχὶ Σοφοκλέα, πρότερον ὄντ' Εὐρι-  
πίδου, 76  
μέλλεις ἀνάγειν, εἴπερ γ' ἐκείθεν δεῖ σ'  
ἄγειν;

ΔΙ. οὐ, πρὶν γ' ἂν Ἰοφῶντ', ἀπολαβὼν αὐτὸν  
μόνον,  
ἄνευ Σοφοκλέους ὃ τι ποιεῖ κωδωνίσω.

65 The punctuation μὴ δῆτα· περὶ ἔτνους γε πᾶν γὰρ is nearly as probable. (Even a later position of γὰρ is frequent in comedy) 76 εἴτ' οὐ Σοφοκλέα Bentley, etc. → "πρότερον ἀπρ' A. Palmer. → 77 εἴπερ ἐκείθεν EV against the metre (ἀράζειν Halm). γ' may be a stop-gap, in which case εἴπερ ἀρ' may be right. Qu. εἴπερ γ' ἐκείθεν δεῖ σ' ἄρα?

κάλλως ὁ μὲν γ' Εὐριπίδης, πανούργος  
ὦν, 80

κὰν ξυναποδρᾶναι δεῦρ' ἐπιχειρήσειέ μοι  
ὁ δ' ευκολος μὲν ἐνθάδ', εὐκολος δ' ἐκεί-  
ΗΡ. Ἀγίθων δὲ ποῦ 'στιν; ΔΙ. ἀπολιπὼν μ'  
ἀποίχεται,

ἀγαθὸς ποητὴς καὶ ποθεινὸς τοῖς φίλοις.  
ΗΡ. ποῖ γῆς ὁ τλήμων; ΔΙ. ἐς μακάρων  
εὐωχίαν. 85

ΗΡ. ὁ δὲ Ξενοκλῆς— ΔΙ. ἐξόλοιτο νῆ Δία.

ΗΡ. Πυθιάγγελος δέ;

ΞΑ. περὶ ἐμοῦ δ' οὐδεὶς λόγος  
ἐπιτριβομένου τὸν ὦμον οὕτωςι σφύδρα.

ΗΡ. οὐκουν ἕτερ' ἔστ' ἐνταῦθα μεираκύλλια  
τραγωδίας ποιοῦντα πλεῖν ἢ μύρια, 90  
Εὐριπίδου πλεῖν ἢ σταδίῳ λαλίστερα;

ΔΙ. ἐπιφυλλίδες ταῦτ' ἔστι καὶ στωμύλματα,  
χελιδόνων μουσεῖα, λωβηταὶ τέχνης,  
ἂ φροῦδα θάττον, ἣν μόνον χορὸν λάβη.  
γόνιμον δὲ ποιητὴν ἂν οὐχ εὖροις ἔτι 96  
ζητῶν ἄν, ὅστις ῥῆμα γενναῖον λάκοι.

ΗΡ. πῶς γόνιμον;

ΔΙ. ὡδὶ γόνιμον, ὅστις φθέγγεται  
τοιουτοῖ τι παρακεκινδυνευμένον,  
αἰθέρα Διὸς δωμάτιον, ἢ χρόνον  
πόδα, 100

81 καὶ MSS.: corr. Dobree

vulg.: ἐμ' οἶχεται Dind.: ποῦ <ποῦ>. . . οἶχεται Cobet: Qu.  
μ' ὁ-ο-οἶχεται! →

86 Usually a question-sign is put after  
Ξενοκλῆς. → 90 μύριας Dind., but a corruption was  
more likely to be the other way

ἢ φρένα μὲν οὐκ ἐθέλονσαν ὁμόσαι  
καθ' ἱερῶν,  
γλωτταν δ' ἐπιорκήσασαν ἰδίᾳ τῆς  
φρενός.

HP. σέ δὲ ταῦτ' ἀρέσκει; ΔΙ. μίλλᾳ πλεῖν  
ἢ μαίνομαι. 103

HP. ἢ μὴν κύβαλί γ' ἐστίν, ὥς καὶ σοὶ δοκεῖ.

ΔΙ. μὴ τὸν ἐμὸν οἶκει νοῦν ἔχεις γὰρ, οἰκίαν.

HP. καὶ μὴν ἀτεχνῶς γε παμπύνηρα φαίνεται.

ΔΙ. δειπνεῖν με δίδασκε. ΞΑ. περὶ ἐμοῦ δ'  
οὐδεὶς λόγος.

ΔΙ. ἀλλ' ὦνπερ ἔνεκα τήνδε τὴν σκευὴν ἔχων  
ἡλθον κατὰ σὴν μίμησιν, ἵνα μοι τοὺς  
ξένους 109

τοὺς σοὺς φρίσσεις, εἰ δεσίμην, οἶσι σὺ  
ἐχρῶ τόθ', ἡνίκ' ἦλθες ἐπὶ τὸν Κέρβερον·  
τούτους φρίσον μοι, λιμένας, ἄρτοπώλια,  
πορνεί', ἀναπαύλας, ἐκτροπιάς, κρήνας,  
ὁδούς,

πόλεις, διαίτας, πανδοκευτρίας, ὅπου  
κόρεις ὀλίγιστοι. ΞΑ. περὶ ἐμοῦ δ'  
οὐδεὶς λόγος. 115

HP. ὦ σχέτλιε, τολμήσεις γὰρ ἵεναι;

ΔΙ. καὶ σύ γε  
μηδὲν ἔτι πρὸς ταῦτ', ἀλλὰ φρίζε τῶν  
ὁδῶν

ὕπως τάχιστ' ἀφιεξόμεθ' εἰς Ἄιδου κῆτω·

103 μάλλα V: μάλα B (cf. 715 μάλλ' B: μάλα V) 111  
The punctuation Κέρβερον· is better than Κέρβερον, →  
118 ὅπως B: ὅπῃ, V. →

καὶ μήτε θερμὴν μήτ' ἄγαν ψυχρὰν  
φρίσσης.

HP. φέρε δὴ, τίν' αὐτῶν σοι φράσω πρώτην;  
τίνα; 120

μία μὲν γὰρ ἔστιν ἀπὸ κάλω καὶ θρα-  
νίου. . . .

κρεμίσαντι σαυτόν. ΔΙ. παῦε, πνιγερὰν  
λέγεις.

HP. ἀλλ' ἔστιν ἀτραπὸς ξύντομος τετριμμένη,  
ἢ διὰ θυείας. ΔΙ. ἄρα κίωνειον λέγεις;

HP. μίλιστι γέ.

ΔΙ. ψυχραὶν γέ καὶ δυσχείμερον. 125  
εὐθὺς γὰρ ἀποπήγνυσι τίντικνήμια.

HP. βούλει ταχέϊαν καὶ κατάντη σοι φρίσω;

ΔΙ. νῆ τον Δί', ὡς ὄντος γέ μὴ βαδιστικοῦ.

HP. καθέρπυσόν νυν ἐς Κεραμεικόν. ΔΙ. εἴτα  
τί;

HP. ἀναβὰς ἐπὶ τὸν πύργον τὸν ὑψηλόν.  
ΔΙ. τί δρῶ; 130

HP. ἀφιεμένην τὴν λαμπυῖδ' ἐντεῦθεν θεῶ·  
κᾶπειτ' ἐπειδὰν φῶσιν οἱ θεώμενοι  
εἶναι, τύθ' εἶναι καὶ σὺ σαυτόν.

ΔΙ. ποῖ; HP. κάτω.

ΔΙ. ἀλλ' ἀπολέσαιμ' ἂν ἐγκεφάλου θρίω δύο.  
οὐκ ἂν βαδίσαιμι τὴν ὁδὸν ταύτην.

HP. τί daί; 135

ΔΙ. ἥνπερ σὺ τότε κατήλθες.

HP. ἀλλ' ὁ πλοῦς πολὺς.

εὐθὺς γὰρ ἐπὶ λίμνην μεγάλην ἤξεις πᾶν

- ἄβυσσον. ΔΙ. εἴτα πῶς περαιωθήσομαι;  
 ΗΡ. ἐν πλοιαρίῳ τιννούτῳ σ' ἀνὴρ γέρων  
 ναύτης διῶξει δὺ ὀβολῶ μισθὸν λαβών.  
 ΔΙ. φεῦ. ὥς μέγα δύνασθον παιταχοῦ τῷ  
 δὺ ὀβολῶ. 141  
 πῶς ἡλθέτην καίκεῖσε;  
 ΗΡ. ἔησεὺς ἴγαγεν.  
 μετὰ ταῦτ' ὄφεις καὶ θηρί' ὄψει μυρία  
 δεινότατα.  
 ΔΙ. μή μ' ἐκπληττε μηδὲ δειμίτου·  
 οὐ γάρ μ' ἵποτρέψεις.  
 ΗΡ. εἴτα βύρβορον πολὺν 145  
 καὶ σκῶρ αἰίνων· ἐν δὲ τούτῳ κειμένους  
 εἴ που ξέιον τις ἠδίκησε πώποτε,  
 ἢ μητέρ' ἠλόησεν, ἢ πατρὸς γιγίον  
 ἐπάταξεν, ἢ πίορκοι ὄρκοι ὄμοσεν, 150  
 ἢ Μορσίμου τις ῥήσιν ἐξεγράψατο.  
 ΔΙ. νῆ τοὺς θεοὺς ἐχρήν γε πρὸς τούτοισι κεί  
 τὴν πυρρίχην τις ἔμαθε τὴν Κιιησίου.  
 ΗΡ. ἐντεῦθεν αὐλῶν τίς σε περὶ εἰσὶν πνοή,  
 ὄψει τε φῶς κάλλιστον, ὥσπερ ἐνθάδε, 155  
 καὶ μυρρινῶνας, καὶ θιάσους εὐδαίμονας  
 ἀνδρῶν γυναικῶν, καὶ κρύτον χειρῶν  
 πολύν.  
 ΔΙ. οὗτοι δὲ δὴ τίνες εἰσὶν; ΗΡ. οἱ μεμνη-  
 μένοι, 158  
 ΞΑ. νῆ τὸν Δι' ἐγὼ γοῦν ὄνος ἄγω μυστήρια.  
 ἰτάρ οὐ κατέξω ταῦτα τὸν πλείω χρόνον.

149 ἠλόησεν MSS. (the epic form); ἠλοήσεν Suid. 161  
 ἢ εἰ Μορσίμου Meineke. → 159 ἄγω RV: ἄγων al. →

HP. οἷ σοι φράσουσ' ἰπαξίπανθ' ὦν ἂν δέη.  
οὔτοι γὰρ ἐγγύτατα παρ' αὐτὴν τὴν ὁδὸν  
ἐπὶ ταῖσι τοῦ Πλούτωνος οἰκοῦσιν θύραις.  
καὶ χαῖρε πόλλ', ὦδελφέ.

ΔΙ. νῆ Δία καὶ σύ γε  
ὑγίαινε· σὺ δὲ τὰ στρώματ' αὐθις λάμβανε.

ΞΑ. πρὶν καὶ καταθέσθαι ; ΔΙ. καὶ ταχέως  
μέντοι πίνυ. 166

ΞΑ. μὴ δῆθ', ἵκετεύω σ', ἀλλὰ μίσθωσί τινα  
τῶν ἐκφερομένων, ὅστις ἐπὶ τοῦτ' ἔρχεται.

ΔΙ. εἰν δὲ μὴ εὖρω ; ΞΑ. τότε μ' ἄγειν.

ΔΙ. καλῶς λέγεις·  
καὶ γίρ τινες φέρουσι τουτοῦ νεκρὸν.  
οἷτος, σὲ λέγω μέντοι, σὲ τὸν τεθνηκότα·  
ἄνθρωπε, βούλει σκευίρι' εἰς Ἰλίδου  
φέρειν : 172

## ΝΕΚΡΟΣ

πόσ' ἄττα ; ΔΙ. ταυτί.

ΝΕ. δύο δραχμάς μισθὸν τελεῖς ;

ΔΙ. μὰ Δι', ἀλλ' ἔλαττον. ΝΕ. ὑπάγεθ' ὑμεῖς  
τῆς ὁδοῦ.

ΔΙ. ἀνήμενον, ὦ δαιμόνι', εἰν ξυμβῶ τί σοι.

ΝΕ. εἰ μὴ καταθήσεις δύο δραχμάς, μὴ δια-  
λέγου. 176

166 μὴ εὖρω or μῆρω (RV) MSS. : μὴ ἔχω var. lect. ap. schol.  
For the synepiphonesis see Introd. p. xlii. τὸς' ἔμ' Bergk. —

170 τινες ἐκφέρουσι a gloss. al. whence τιν' ἐκφέρουσι Elmsley. —

175 ἵνα ξυμβῶ B : εἰν al. : ἵνα ἂν V. The errors arose from  
δαιμονεῖαν

ΔΙ. λάβ' ἐννέ' ὀβολούς. ΝΕ. ἀναβιοίην νυν  
παύειν.

ΞΑ. ὡς σεμνὸς ὁ κατάρατος· οὐκ οἰμώζεται ;  
ἐγὼ βαδιούμαι.

ΔΙ. χρηστὸς εἰ καὶ γεννάδας.  
χωρῶμεν ἐπὶ τὸ πλοῖον.

## ΧΑΡΩΝ

ᾠύπ, παραβαλοῦ. 180

ΞΑ. τουτὶ τί ἔστι ;

ΔΙ. τοῦτο ; λίμνη νῆ Δία  
αὕτη 'στὶν ἦν ἔφραξε, καὶ πλοῖόν γ' ὀρῶ.

ΞΑ. νῆ τὸν Ποσειδῶ, κἄστι γ' ὁ Χάρων οὔτοσί.

ΔΙ. χαῖρ' ᾧ Χάρων, χαῖρ' ᾧ Χάρων, χαῖρ'  
ᾧ Χάρων. 181

ΧΑ. τίς εἰς ἀναπαύλας ἐκ κακῶν καὶ πραγμάτων ;  
τίς εἰς τὸ Λήθης πεδίον, ἢ εἰς ὄνου πόκας,  
ἢ 'ς Κερβερίου, ἢ 'ς κόρακας, ἢ 'πὶ  
Ταίναρον ;

ΔΙ. ἐγώ. ΧΑ. ταχέως ἔμβαινε.

ΔΙ. ποῦ σχήσειν δοκεῖς ;

εἰς κόρακας ὄντως ;

ΧΑ. ναὶ μὰ Δία, σοῦ γ' εἵνεκα.

177 ἀναβιοίην (or βιώην) MSS. : corr. Collet, etc. (With  
ἀναβιο-ιη-ν cf. θε-ιη-ν) 181 ΔΙ. τουτὶ τί ἔστι ; ΞΑ. τοῦτο ;

λίμνη. ΔΙ. νῆ Δία κ.τ.λ. Van Leeuwen 186 ἢ 'ς Ὀνου

πόκας RV : ἢ εἰς al. The latter is correct before vowels. Ὀνου  
πλοκάς (Bergk) is no improvement 188 ποῦ RV : ποῖ al. →

189 ὄνεα E : ὄνεα V : ὄνεα al. These inscriptions show  
only ὄνεα. For statistics as between ὄνεα and εἵνεκα see  
Meisterhans<sup>2</sup>, p. 177. These are more in favour of ὄνεα, but  
probably both forms were in use



ἔσβαινε δὴ. ΔΙ. παῖ, δεῦρο.

ΧΑ. δούλον οὐκ ἄγω, 190

εἰ μὴ νευανμάχηκε τὴν περὶ τῶν κρεῶν.

ΞΑ. μὰ τὸν Δι', οὐ γὰρ ἀλλ' ἔτυχον ὀφθαλμῶν.

ΧΑ. οὐκουν περιθρέξει δῆτα τὴν λίμνην κύκλω;

ΞΑ. ποῦ δῆτ' ἀναμενῶ;

ΧΑ. παρὰ τὸν Λυαίνου λίθον, ἐπὶ ταῖς ἀναπαύλαις. ΔΙ. μανθάνεις;

ΞΑ. πάνυ μανθάνω. 195

οἶμοι κακοδαίμων, τῷ ξυνέτυχον ἐξιῶν;

ΧΑ. κύθιζ' ἐπὶ κώπην. εἴ τις ἐπιπλεῖ, σπευδέτω.

οὗτος, τί ποιεῖς;

ΔΙ. ὃ τι ποιῶ; τί δ' ἄλλο γ' ἢ

ἱζῶ 'πὶ κώπην, οὐπερ ἐκέλευές με σύ;

ΧΑ. οὐκουν καθεδεῖ δῆτ' ἐνθαδί, γύστρων; ΔΙ. ἰδού. 200

ΧΑ. οὐκουν προβαλεῖ τὸ χεῖρε κῆκτενεῖς; ΔΙ. ἰδού.

ΧΑ. οὐ μὴ φλυαρήσεις ἔχων, ἀλλ' ἀντιβὰς ἐλᾶς προθύμως.

ΔΙ. κατὰ πῶς δυνήσομαι, ἄπειρος ἀθαλάττωτος ἀσαλαμίνιος

190 ἔσβαινε RV: ἐμβαίνει al. The variation from v. 188 may very well be deliberate 191 κρεῶν al. → 193

κύκλω VE: τρέχω al. Qu. τρέχω (cf. *curriculo currere*)? 194 αἰαίνου Men. The Attic is αἰ- 197 ἐπι πλεῖ Reiske

and most elitt. without neid. → 199 οὐπερ RV: ὡπερ al. cf. 188 ἢ ἐκέλευας al. → 201 Accidentally omitted in E from obvious cause

204 ἀθαλάττετος Kock, but cf. ἐρεμῶσαι χεῖρας (Eur. Med. 4)

ὦν, εἰτ' ἐλαύνειν ;

ΧΑ. ῥῆσ'· ἀκούσει γὰρ μέλη 205  
κάλλιστ', ἐπειδὰν ἐμβάλῃς ἄπαξ. ΔΙ.  
τίνων ;

ΧΑ. βατράχων κύκνων θαυμαστά. ΔΙ. κατα-  
κέλευε δῆ.

ΧΑ. ὥπ ὅπ, ὥπ ὅπ.

## ΒΑΤΡΑΧΟΙ

βρεκεκεκέξ κοᾶξ κοῖξ.  
βρεκεκεκέξ κοᾶξ κοῖξ. 210

λιμναῖα κρηνῶν τέκνα,  
ξύναυλον ὕμνων βοᾶν  
φθεγξώμεθ', εὐγερυν ἐμὰν αἰοιδάν,  
κοᾶξ κοῖξ.

ἦν ἀμφὶ Νυσῆιον 215  
Διὸς Διώνυσον ἐν

Λίμναισιν ἰαχήσαμεν,  
ἠνίχ' ὁ κραιπαλόκωμος  
τοῖς ἱεροῖσι Χύτροισι  
χωρεῖ κατ' ἐμὸν τέμενος λαῶν ὄχλος.

βρεκεκεκέξ κοᾶξ κοῖξ. 220

ΔΙ. ἐγὼ δέ γ' ἄλγεῖν ἄρχομαι  
τὸν ὄρρον, ὦ κοᾶξ κοῖξ·  
ὕμιν δ' ἴσως οὐδὲν μέλει.

207 βατραχοκῖνων Bothe. → 215 ἦν MSS. The lyric (so-called 'Doric') forms are very inconsistently used in the MSS. (thus βοᾶν, αἰοιδάν, φορμικτάς, ἀμφραισιν, but ἦν, κρηνῶν, εὐγερυν, ἠνίχ'· εὐηλίσας). In comedy it may have been enough to give some salient words this lyric colour 216 Διώνυσον MSS.: corr. Hermann (for metre)

- ΒΑ. βρεκεκεκὲξ κοῦξ κοῦξ. 225
- ΔΙ. ἀλλ' ἐξόλοισθ' αὐτῷ κοῦξ.  
οὐδὲν γίρ ἐστ' ἀλλ' ἡ κοῦξ.
- ΒΑ. εἰκότως γ', ὦ πολλὰ πρῶ-  
των· ἐμὲ γὰρ ἔστερξαν εὐλυροί τε Μοῦσαι  
καὶ κεροβύτας Ἰάν ὁ καλαμόφθογγα  
παίζων· 230  
προσεπιτέρπεται δ' ὁ φορμικτὰς Ἀπόλλων,  
ἔνεκα δύνακος, ὃν ὑπολῦριον  
ἔνυδρον ἐν λίμναις τρέφω.  
βρεκεκεκὲξ κοῦξ κοῦξ. 235
- ΔΙ. ἐγὼ δὲ φλυκταίνεις γ' ἔχω·  
ἀλλ', ὦ φιλωδὸν γένος,  
παύσασθε. 239
- ΒΑ. μᾶλλον μὲν οὖν  
φθεγξόμεσθ', εἰ δὴ ποτ' εὐ-  
ηλίοις ἐν ἡμέραισιν  
ἠλίμεσθα διὰ κυπείρου  
καὶ φλέω, χαίροντες ὥδῃς  
πολυκολυμβήτοισι μέλεσιν, 245  
ἢ Διὸς φεύγοντες ὄμβρον  
ἔνυδρον ἐν βυθῷ χορείαν  
αἰόλαν ἐφθεγξίμεσθα  
πομφολυγοπαφλίσμασιν.
- / ΔΙ. βρεκεκεκὲξ κοῦξ κοῦξ. 250  
τουτὶ παρ' ὑμῶν λαμβάνω.
- ΒΑ. δεινὰ τᾶρα πεισόμεσθα.

245 πολυκολύμβοισι μέλεσιν RV: corr. Fritzsch: πολυκολύ-  
βοισιν μέλεσιν Keisig 253 τ' ἀρα V: γὰρ E: γ' ἀρα al.:  
corr. Elmsley

- ΔΙ. δεινότερα δ' ἔγωγ', ἐλαύνων  
εἰ διαρραγίσουμαι. 255
- ΒΑ. βρεκεκεκέξ κοῦξ κοῦξ.  
ΔΙ. οἰμῶζετ'· οὐ γάρ μοι μέλει.  
ΒΑ. ἀλλὰ μὴν κεκραξόμεσθ' ἄν  
ἢ φάρυξ ὅποσον ἂν ἡμῶν  
χανδαῖν' δι' ἡμέρας. 260
- ΔΙ. βρεκεκεκέξ κοῦξ κοῦξ.  
τούτῳ γὰρ οὐ νικήσετε.  
ΒΑ. οὐδὲ μὴν ἡμᾶς σὺ πίνιτως.  
ΔΙ. οὐδέποτε· κεκράξομαι γάρ,  
καὶν με δὴ δι' ἡμέρας, 265  
ἕως ἂν ὑμῶν ἐπικρατήσω τῷ κοῦξ.  
βρεκεκεκέξ κοῦξ κοῦξ.  
ἐμελλον ἄρα παύσειν ποθ' ὑμᾶς τοῦ κοῦξ.
- ΧΑ. ὦ παῦε παῦε, παραβαλοῦ τῷ κωπίῳ.  
ἐκρίζειν, ἀπόδος τὸν ναῦλον. ΔΙ. ἔχε δὴ  
τῷβωλίῳ. 270  
ὁ Ξανθίας. ποῦ Ξανθίας; ἢ Ξανθίας.
- ΞΑ. ἰαῦ. ΔΙ. βάδιζε δεῦρο. ΞΑ. χαῖρ', ὦ  
δέσποτα.
- ΔΙ. τί ἔστι τὰνταυθοῖ; ΞΑ. σκότος καὶ  
βόρβωρος.

258 ὅποσον ἢ φάρυξ (or φάρυξ: ἂν mss., an impossible order, →: corr. Bachmann: φάρυξ (B) appears to be correct, φάρυξ being due to λαρίζ; cf. Herodian i. 15. 4 and the oblique case φάρυγος. 266 καὶν με δὴ V (δὴ B): δέη or δεῖ cett → 267 τὸ B V: τῷ al. The line is iambic trimeter. 270 ἀνδοῖς Halbertsma, but the curt imperat. is more characteristic: τὸ ναῦλον al. Callistratus (in schol.) vouches for the mss. as the older. 273 τὰνταυθὶ Dind. The text has the pregnant senso 'in that direction'.

ΔΙ. κατείδες οὖν που τοὺς πατραλοίας αὐτόθι  
καὶ τοὺς ἐπιόρκους, οὓς ἔλεγεν ἡμῖν ;

ΞΑ. σὺ δ' οὐ ; 275

ΔΙ. νῆ τὸν Ποσειδῶ ἴγωγε, καὶ νυνὶ γ' ὁρῶ.  
ἄγε δὴ, τί δρῶμεν ;

ΞΑ. προίεναι βέλτιστα νῶν,  
ὥς οὗτος ὁ τόπος ἐστὶν οὐ τὰ θηρία  
τὰ δειν' ἔφασκ' ἐκείνος—

ΔΙ. ὥς οἰμώζεται.  
ἡλαζονεύεθ', ἵνα φοβηθείην ἐγώ, 280  
εἰδώς με μάχιμον ὄντα φιλοτιμούμενος.  
οὐδὲν γὰρ οὕτω γαυρόν ἐσθ' ὥς Ἴπρα-  
κλῆς.

ἐγὼ δέ γ' εὐχαίμην ἂν ἐντυχεῖν τινι,  
λαβεῖν τ' ἀγώνισμ' ἄξιόν τι τῆς οδοῦ.

ΞΑ. νῆ τὸν Δία· καὶ μὴν αἰσθάνομαι ψόφου  
τινός. 285

ΔΙ. ποῦ ; ποῦ ἔστιν ; ΞΑ. ἐξόπισθεν. ΔΙ.  
ἐξόπισθ' ἴθι.

ΞΑ. ἀλλ' ἐστὶν ἐν τῷ πρόσθε. ΔΙ. πρόσθε  
νυν ἴθι.

ΞΑ. καὶ μὴν ὁρῶ νῆ τὸν Δία θηρίον μέγα.

ΔΙ. ποῖόν τι ;

ΞΑ. δεινόν· παντοδαπὸν γοῦν γίγνεται·  
τότε μὲν γε βούς, νυνὶ δ' ὀρέυς, τότε δ'  
αὖ γυνή 290

279 εἶναι τὰ δειν' ἔφασκεν Hamaker, etc., but the sense is never completed (Ed.). 285 νῆ τὸν Δία καὶ κ.τ.λ. mss. and editt. Punctuation Ed.

286 ἐξόπισθε νῦν ἴθι vulg. : ἐξόπισθεν αὖ ἴθι V : ἐξόπισθεν ἴθι B : ἐξόπισθ' ἴθι Dobree. Qui. δπισθεν οὖν ἴθι ! 290 τότε . . τότε EV : ποτὶ . . ποτὶ al. (Both are Attic)

- ώραιοστίτη τις. ΔΙ. ποῦ 'στι; φέρ' ἐπ'  
αὐτὴν ἴω.
- ΞΑ. ἀλλ' οὐκέτ' αὖ γυνὴ 'στιν, ἀλλ' ἤδη κύων.
- ΔΙ. ἔμπουσα τοῖνυν ἐστί.
- ΞΑ. πυρὶ γούρ λιμπεται  
ἄπαν τὸ πρόσωπον. ΔΙ. καὶ σκέλος  
χαλκοῦν ἔχει; 291
- ΞΑ. νῆ τὸν Πουσειδῶ, καὶ βολίτινον θίτερον,  
σάφ' ἴσθι. ΔΙ. ποῖ δῆτ' ἂν τραποίμην;
- ΞΑ. ποῖ δ' ἐγώ;
- ΔΙ. ἱερεῦ, διαφύλαξόν μ', ἵν' ὦ σοι ξυμπότης.
- ΞΑ. ἀπολούμεθ', ὠναξ' Ἠρίκλεις.
- ΔΙ. οὐ μὴ καλεῖς μ',  
ὠνθρωφ', ἱκετεύω, μηδὲ κατεριῖς τοῦνομα.
- ΞΑ. Διώνυσε τοῖνυν. ΔΙ. τοῦτό γ' ἔθ' ἦττον  
θατέρου. 300
- ΞΑ. ἴθ' ἥπερ ἔρχει. δεῦρο δεῦρ', ὦ δέσποτα.
- ΔΙ. τί δ' ἔστι;
- ΞΑ. θήρρει· πάντα ἀγαθὰ πεπρίγαμεν,  
ἔξεστί θ' ὥσπερ Ἠγέλοχος ἡμῖν λέγειν·  
ἐκ κυμάτων γὰρ αὖθις αὖ γαλῆν  
ὁρώ.  
ἔμπουσα φρούδη. ΔΙ. κατόμοσον. ΞΑ.  
νῆ τὸν Δία. 305
- ΔΙ. καὖθις κατόμοσον. ΞΑ. νῆ Δί'.
- ΔΙ. ὄμοσον. ΞΑ. νῆ Δία.
- ΔΙ. οἴμοι τάλας, ὡς ὠχρίασ' αὐτὴν ἰδὼν.

300 τοῦτό γ' (without ἔθ') **EV**: τοῦτό γ' ἴσθ' al.: τοῦτό γ' ἴθ' D: τοῦτ' ἔθ' Fritzsche, etc., but γ' seems essential. There is no trustworthy rule of division of anapaest after the first short syll. (Starkie, *Proc. Introd.* pp. xl xli.)

- ΞΑ. ὁδὶ δὲ δείσας ὑπερεπυρρίασέ σου.  
 ΔΙ. οἶμοι, πύθεν μοι τὰ κακὰ ταυτὶ προσέ-  
 πεσεν ;  
 τίν' αἰτιάσομαι θεῶν μ' ἀπολλύναι ; 310  
 αἰθέρα Διὸς δωμάτιον, ἢ χρόνον  
 πόδα ;  
 ΞΑ. οὗτος. ΔΙ. τί ἔστιν ; ΞΑ. οὐ κατήκου-  
 σας ; ΔΙ. τίνος ;  
 ΞΑ. αὐλῶν πνοῆς.  
 ΔΙ. ἔγωγε, καὶ δάδωμ γέ με  
 αὔρα τις εἰσέπνευσε μυστικωτίτη.  
 ἀλλ' ἡρεμὶ πτήξαντες ἀκροασώμεθα. 315

## ΧΟΡΟΣ ΜΥΣΤΩΝ

- Ἰακχ', ὦ Ἰακχε.  
 Ἰακχ', ὦ Ἰακχε.  
 ΞΑ. τοῦτ' ἔστ' ἐκεῖν', ὦ δεσποθ'. οἱ μεμνη-  
 μένοι  
 ἐνταῦθ' αὖθις που παίζουσιν, οὓς ἔφραζε νῆν.  
 ἄδουσι γοῦν τὸν Ἰακχον ὄνπερ δι' ἀγορῆς.  
 ΔΙ. κἄμοι δοκοῦσιν. ἡσυχίαν τοίνυν ἄγειν 321  
 βέλτιστόν ἐστιν, ὡς ἂν εἰδῶμεν σαφῶς.  
 ΧΟ. Ἰακχ', ὦ πολυτίμοις ἐν ἔδραις ἐνθάδε  
 ναίων,  
 Ἰακχ', ὦ Ἰακχε, 325

308 σου B: μου al. (originally assigning the verse to ΔΙ.)  
 310 αἰτιάσομαι Dind. → 320 Ἰακχω rather than Ἰακχον  
 should be written. → δι' ἀγορῆς V, Apollodorus Tarsensis,  
 Hesych.: διαγῶραι B al. → 323 πολυτιμήτοις ἐν ἔδραις  
 BV: ἐν om. al.: corr. Hermann

ἔλθε τόνδ' ἀνὰ λειμῶνα χορεύσων,  
 ὁσίους ἐς θιασώτας,  
 πολύκαρπον μὲν τινύσσων  
 περὶ κρατὶ σῇ βρύνοντα 329  
 στέφανον μύρτων, θρασεῖ δ' ἐγκατακρούων  
 ποδὶ τὰν ἀκύλαστον  
 φιλοπαίγμονα τιμὰν,  
 χαρίτων πλείστον ἔχουσαν μέρος, ἀγνύν,  
 ἱερὰν 335

ὁσίοις μύσταις χυρεῖαν.

ΞΛ. ὦ πότνια πολυτίμητε Δήμητρος κόρη,  
 ὡς ἡδύ μοι προσέπνευσε χοιρείων κρεῶν.  
 ΔΙ. οὐκουν ἰτρέμ' ἔξεις, ἦν τι καὶ χορδῆς  
 λάβης;

ΧΟ. ἔγειρε φλογέας λαμπάδας· ἐν χερσὶ γὰρ  
 ἦκει — 340

Ἰακχ', ὦ Ἰακχε -

ἱυκτέρου τελετῆς φωσφόρος ἄστηρ.

φλέγεται δὴ φλογὶ λειμῶν·

γόνυ πύλλεται γερόντων· 345

ἰποσεύονται δὲ λύπας

χρονίους τ' ἐτῶν παλαιῶν ἐνιαυτοὺς

ἱερὰς ὑπὸ τιμῆς.

σύ δὲ λαμπρίδι φέγγων 350

προβάδην ἔξαγ' ἐπ' ἀνθηρὸν ἔλειον δά-  
 πεδον

340 ἔγειρε φλογέας λαμπάδας ἐν χερσὶ γὰρ ἦκει τινάσσων EV :  
 ἦκεις coll. : τινάσσων om al. : corr. Thiersehl. Otheis omit γὰρ  
 ἦκει. → 344 φλογὶ φέγγεται δὲ E al. : φλογὶ φλέγεται  
 δὲ V al. : corr. Hermann 350 φλέγων Mss. : corr.  
 Bothe



χοροποιούν, μίκαν, ἤβαν.

ΚΟΡ. εὐφημεῖν χρὴ καξίττασθαι τοῖς ἡμετέροισι  
χοροῖσιν

ὅστις ἄπειρος τοιῶνδε λύγων, ἡ γνώμη  
μὴ καθαρεύει, 355

ἡ γενναίων ὄργια Μουσῶν μήτ' εἶδεν  
μήτ' ἐχύρευσεν,

μηδὲ Κρατίνου τοῦ ταυροφάγου γλώττης  
βακχεῖ ἐτελέσθη,

ἡ βημολόχοις ἔπεσιν χαίρει μὴ ὕν καιριῷ  
τοῦτο ποιοῦσιν,

ἡ στίσις ἐχθρὰν μὴ καταλύει, μηδ'  
εὐκολὸς ἐστὶ πολίταις,

ἀλλ' ἀνεγείρει καὶ ῥιπίζει κερδῶν ἰδίων  
ἐπιθυμῶν, 360

ἡ τῆς πόλεως χειμαζομένης ἀρχῶν κατα-  
δωροδοκεῖται,

ἡ προδίδωσιν φρούριον ἡ ναῦς, ἡ τὰ πόρ-  
ρητ' ἀποπέμπει

ἐξ Αἰγίνης Θωρυκίων ὧν εἰκοστολόγος  
κακοδαίμων, 365

ἄσκωματα καὶ λῖνα καὶ πίτταν διαπέμπων  
εἰς Ἐπίδαυρον,

ἡ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν  
παρέχειν τινὰ πείθει, 366

ἡ κατατίλῃ τῶν Ἑκαταίων κυκλίοισι  
χοροῖσιν ὑπιδῶν,

355 γνώμη RV: γνώμη al. → 359 πολλῆς al. For  
absence of article see → 361 καταδωροδοκεῖ τι Blaydes. →  
366 Ἑκαταίων Blaydes. → ὑπιδῶν V: ἐπιδῶν E

ἢ τοὺς μισθοὺς τῶν ποιητῶν <sup>ὄντων</sup> ῥήτωρ ὢν  
 εἴτ' ἀποτρώγει,  
 κωμωδηθεὶς ἐν ταῖς πατρίοις τελεταῖς  
 ταῖς τοῦ Διονύσου.  
 τούτοις <sup>ἐκείνοις</sup> πρῶνδῳ καύθις πρῶνδῳ καύθις  
 τὸ τρίτον μῦλα πρῶνδῳ  
 ἐξίστασθαι μύσταισι χοροῖς· ὑμεῖς δ'  
 ἀνεγείρετε μολπὴν 370  
 καὶ παυνυχίδας τὰς ἡμετέρας, αἱ τῇδε  
 πρίπουσιν ἑορτῇ.

ΧΟ. χώρει νυν πᾶς ἀνδρείως  
 ἐς τοὺς εὐανθεῖς κόλπους  
 λειμώνων ἐγκρούων  
 κῦπισκώπτων 375  
 καὶ παίζων καὶ χλευαίζων.  
 ἡρίσθηται δ' ἐξαρκούντως.  
 ἀλλ' ἔμβα χῶπῳς ἄρεῖς  
 τὴν Σώτειραν γενναίως  
 τῇ φωνῇ μολπαίζων,  
 ἢ τὴν χώραν 380  
 σώζειν φήσ' ἐς τὰς ὕρας,  
 καὶ Ὀρουκίων μὴ βούληται. 381

ΚΟΡ. ἄγε νυν ἑτέραν ὕμνων ἰδέαν τὴν καρπο-  
 φόρον βασιλείαν,  
 Δήμητρα θεῖαν, ἐπικοσμοῦντες ζαθέοις  
 μολπαῖς κελαδεῖτε.

369 τούτοις ἀπαιδῶ καύθις ἀπαιδῶ . . . μολ' ἀπαιδῶ B: τοῖτοις  
 αἰδῶ V and Aul. Gell. Praef.: corr. Blaydes. → 373  
 ὅντων BV (by a frequent gloss on ὢν; cf. 891, 1378): ὢν al.  
 377 ἀρεῖς B: αἰρήσεις V (i.e. ἀρεῖς corrected by -εις): corr.  
 Scaliger 380 σώσειν Subst. →

ΧΟ. Δήμητερ, ἰγνῶν ὀργίων  
 ἄνασσα, συμπαραστίτει 385  
 καὶ σῶζε τὸν σαυτῆς χορόν·  
 καὶ μὴ ἀσφαλῶς πανήμερον  
 παῖσαι τε καὶ χορεῦσαι·  
 καὶ πολλὰ μὲν γέλοιό μ' εἰ-  
 πεῖν, πολλὰ δὲ σπουδαῖα, καὶ 390  
 τῆς σῆς ἑορτῆς ἀξίως  
 παῖσαντα καὶ σκώψαντα νι-  
 κήσαντα ταινιοῦσθαι.

ΚΟΡ. ἰλλ' εἶα 394  
 νῦν καὶ τὸν ὥραιον θεὸν παρακαλεῖτε  
 δεῦρο 395

ῥῳδαῖσι, τὸν ξυνέμπορον τῆσδε τῆς χορείας.  
 ΧΟ. Ἰακχε πολυτίμητε, μέλος ἑορτῆς  
 ἥδιστον εὐρών, δεῦρο συνακούθει 400  
 πρὸς τὴν θεὸν καὶ δείξον ὥς  
 ἄνευ πόνου πολλὴν ὁδὸν περαίνεις.  
 Ἰακχε φιλοχορευτά, συμπρόπεμπέ με,  
 σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλιωτι  
 κῦπ' εὐτελείᾳ τόν τε σανδαλίσκον 405  
 καὶ τὸ ῥύκος, κύξηῦρες ὥστ'  
 ἀξημίους παίζειν τε καὶ χορεῦειν.  
 Ἰακχε φιλοχορευτά, συμπρόπεμπέ με.  
 καὶ γὰρ παραβλέψας τι μεираκίσκης  
 νῦν δὴ κατεῖδον καὶ μίλ' εὐπροσώπου·  
 Ἰακχε φιλοχορευτά, συμπρόπεμπέ με. 413

ἰακχε  
 21/11/11

397 μέλος Kock: τίλος Meineke. → 404 κατασχίσω μὲν  
 B with ἐξέυρες in 406; whence κατασχισάμενος . . ἐξήυρες  
 Kock. →

ΔΙ. ἐγὼ δ' αἰεί πως φιλακώλουθός εἰμι καὶ  
παίζων χορεύειν βούλομαι. ΞΑ. κῦγῳγε  
πρός.

ΚΟ. βούλεσθε δῆτα κοιηῇ 416  
σκώψωμεν Ἀρχέδημον,  
ὅς ἐπτέτης ὢν οὐκ ἔφυσε φρύτερας,  
νυνὶ δὲ δημαγωγεῖ  
ἐν τοῖς ἄνω νεκροῖσι, 420

κίιστὶν τὰ πρῶτα τῆς ἐκεῖ μοχθηρίας;  
ΔΙ. ἔχοιτ' ἂν οὖν φράσαι ἰῶν  
Πλούτων ὅπου ἑνθίδ' οἴκεῖ;  
ξένῳ γάρ ἐσμεν ἱρτίως ἀφιγμένῳ.

ΚΟ. μηδὲν μακρὰν ἀπέλθης,  
μηδ' αὖθις ἐπανάρῃ με, 435  
ἀλλ' ἴσθ' ἐπ' αὐτὴν τὴν θύραν ἀφιγμένος.

ΔΙ. αἶρουι ἂν αὖθις, ὦ παῖ.

ΞΑ. τουτὶ τί ἦν τὸ πρᾶγμα  
ἀλλ' ἢ Διὸς Κύρινθος ἐν τοῖς στρώμασιν;

ΚΟ. χωρεῖτε 440  
νῦν ἱερὸν ἀνὰ κύκλον θεῶς, ἀνθοφύρον ἂν  
ἄλσος

παίζοντες οἷς μετουσία θεοφίλους ἐορτῆς.  
ἐγὼ δὲ σὺν ταῖσιν κύραις εἰμι καὶ  
γυναιξίν 444

οὐ παννυχίζουσιν θεᾷ φέγγος ἱερὸν οἶσων.  
ΧΟ. χωρῶμεν ἐς πολυρρόδους 448  
λειμώνας ἀνθεμώδεις,

414 MSS. add μετ' αὐτῇ at end of the line. → 415  
παῖξεν Naber 418 φράσας MSS. → 432 Πλούτων  
EV: Πλούτων al. 444 καί. Some editors give these lines  
to ΔΙ., others to ΚΟΡ. 445 θύραι V al.

τὸν ἡμέτερον τρόπον 450  
 τὸν καλλιχορώτατον  
 παίζοντες, ὃν ὕλβιαι  
 μοῖραι ξυνάγουσιν.  
 μόνοις γὰρ ἡμῖν ἥλιος  
 καὶ φέγγος ἰλαρὸν ἔστιν, 455  
 ὅσοι μεμυήμεθ' εὐ-  
 σεβῇ τε διήγομεν  
 τρόπον περὶ τοὺς ξένους  
 καὶ τοὺς ιδιώτας.

## ΔΙΟΝΤΣΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ

- ΔΙ. ἄγε δὴ τίνα τρόπον τὴν θύραν κύψω ; 460  
           τίνα ;  
 πῶς ἐνθάδ' ἄρα κύπτουσιν οὐπιχώριοι ;  
 ΞΛ. οὐ μὴ διατρίψεις, ἀλλὰ γεύσει τῆς θύρας,  
       καθ' Ἑρακλέα τὸ σχῆμα καὶ τὸ λῆμ'  
       ἔχων.  
 ΔΙ. παῖ παῖ.

## ΛΙΑΚΟΣ

- τίς οὗτος ;  
 ΔΙ. Ἑρακλῆς ὁ καρτερός. 464  
 ΛΙΑ. ὦ βδελυρὲ κῆραῖσχυντε καὶ τολμηρὲ σύ,  
       καὶ μαρὲ καὶ παμμίαρε καὶ μαρῶτατε.

463 Ἑρα Meineke. → 465 ἰερὸν EV (the best mss.,  
 thus allowing an inferior reading) : ἰλαρὸν ἔστιν vulg., but ἔστιν  
 noema required 462 γεύσαι V : γεύσῃ B (the true form ;  
 cf. sup. 3 crit. note)

ὅς τὸν κύν' ἡμῶν ἐξελίσας τὸν Κέρβερον  
 ἰπῆξας ἄγχων κίποδράς ᾗχου λαβών,  
 ὃν ἐγὼ φύλαττον. ἀλλὰ νῦν ἔχει μέσος·  
 τοία Στυγὸς σε μελανοκάρδιος  
 πέτρα 470

Ἀχερόντιός τε σκόπελος αἵματο-  
 σταγῆς  
 φρουροῦσι, Κωκυτοῦ τε περίδρομοι  
 κύνες,

Ἐχιδνά θ' ἑκατογκέφαλος, ἥ τὰ  
 σπλύγχνα σου  
 διασπαρίξει, πλευμόνων τ' ἀνθά-  
 ψεται

Ταρτησία μύραινα· τὼ ρεφρῷ δέ σου  
 αὐτοῖσιν ἐντέροισιν ἡματωμένῳ 475  
 διασπῆσσονται Ἰοργόνες Τειθρῆσαι,  
 ἐφ' ἧς ἐγὼ δρομαῖον ὁρμήσω πόδα.

ΞΛ. οἶτος, τί δέδρακας; οὐκ ἀναστήσει ταχύ,  
 πρὶν τινά σ' ἰδεῖν ἀλλότριοι;

ΔΙ. ἀλλ' ὠρακιῶ. 481

ἀλλ' οἶσε πρὸς τὴν καρδίαν μου σφογγαῖν.

ΞΛ. ἰδοὺ λαβέ. προσθοῦ.

ΔΙ. ποῦ 'στιν; ΞΛ. ὦ χρυσοὶ θεοί,  
 ἐνταῦθ' ἔχεις τὴν καρδίαν;

ΔΙ. δείσασα γὰρ  
 εἰς τὴν κάτω μου κοιλίαν καθεῖρπυσεν.

ΞΛ. ὦ δειλύτατε θεῶν σὺ κἀνθρώπων. 486

474 πλευμόνων (RV) is the older form (cf. *pruṃna*, Skt. *kṛīman*): πνευμόνων vulg.

477 Τειθρῆσαι mss.: Τειθρῆσαι inscriptions

483 The mss. wrongly give προσθοῦ to ΔΙ. →

ΔΙ.

ἐγὼ ;

πῶς δειλός, ὅστις σφογγιὰν ἤτησά σε ;  
 ἔγὼ δ' ἀνέστην καὶ προσέτ' ἀπεψησάμην.

ΞΑ.

ἀνδρείϊ γ', ὦ Πόσειδον.

ΔΙ.

οἶμαι νῆ Δία. 491

σὺ δ' οὐκ ἔδεισας τὸν ψόφον τῶν ῥη-  
 μίτων

καὶ τὰς ἀπειλὰς ; ΞΑ. οὐ μὰ Δί' οὐδ'  
 ἐφρόντισα.

ΔΙ.

ἴθι νυν, ἐπειδὴ ληματιῆς κύνδρεϊος εἶ,  
 σὺ μὲν γενοῦ ἔγω τὸ ῥόπαλον τουτί  
 λαβὼν 495

καὶ τὴν λεοντὴν, εἴπερ ἀφοβόσπλαγχνος  
 εἶ.

ΞΑ.

ἐγὼ δ' ἔσομαί σοι σκευοφόρος ἐν τῷ μέρει.  
 φέρε δὴ ταχέως αὐτ'· οὐ γὰρ ἀλλὰ  
 πειστέον·

καὶ βλέψον εἰς τὸν Ἡρακλειοξανθίαν,  
 εἰ δειλὸς ἔσομαι καὶ κατὰ σέ τὸ λῆμ'  
 ἔχων. 500

ΔΙ.

μὰ Δί' ἀλλ' ἄληθῶς οὐκ Μελίτης μα-  
 στιγίας.

φέρε νυν ἐγὼ τὰ στρώματ' αἴρωμαι ταδί.

## ΘΕΡΑΠΙΑΝΑ

ὦ φιλταθ' ἤκεις Ἡράκλεις ; δεῦρ' εἴσιθι.  
 ἦ γὰρ θεός σ' ὥς ἐπύθεθ' ἦκοντ', εὐθέως

494 ληματίας is a var. lect. (V and schol.). → 499 εἰ  
 Dind., but the uniformity of treatment before consonants is  
 not so certain as before vowels (Meisterhans<sup>2</sup>, pp. 174 sq.)

ἔπεττεν ἄρτους. ἦψε κατερεικτῶν χύτρας  
ἔττους δὺ ἢ τρεῖς, βοῦν ἀπηνθράκιζ'  
ὄλον, 506

πλακοῦντας ὥπτα, κολλάιβους—ἀλλ' εἴσιθι.

ΞΑ. κάλλιστ', ἐπαινῶ.

ΘΕ. μὰ τὸν Ἀπόλλω οὐ μὴ σ' ἐγὼ  
περιόψομι πελθόντ', ἐπεὶ τοι καὶ κρέα  
ἀνέβραττεν ὀρνίθεια, καὶ τραγήματα 510  
ἔφρυγε, κῶνον ἀνεκεράννυ γλυκύτατον.  
ἀλλ' εἴσιθ' ἄμ' ἐμοί. ΞΑ. πίνυ καλῶς.

ΘΕ. ληρεῖς ἔχων  
οὐ γάρ σ' ἀφήσω. καὶ γὰρ αὐλητρὶς  
γέ σοι  
ἦδη ἔδον ἔσθ' ὠραισιότῃ κῶρχηστρίδες  
ἔτεραι δὺ ἢ τρεῖς.

ΞΑ. πῶς λέγεις; ὀρχηστρίδες; 515

ΘΕ. ἀλλ' εἴσιθ', ὥς ὁ μίγειρος ἦδη τὰ τεμίχῃ  
ἔμελλ' ἀφαιρεῖν χῇ τρύπεζ' εἰσήρετο.

ΞΑ. ἴθι νυν, φρίσον πρώτιστα ταῖς ὀρχη-  
στρίσιν 519

ταῖς ἔνδον οὔσαις αὐτὸς ὅτι εἰσέρχομαι.  
ὁ παῖς, ἀκολουθεῖ δεῦρο τὰ σκεύη φέρων.

ΔΙ. ἐπίσχες οὔτος. οὐ τί πον σπουδὴν ποεῖ,  
ὅτιή σε παίζων Ἥρακλέα ἔσκεύασα;

506 κατερικτῶν RV: κατερικτῶν al. 507 δεῦρ' εἰσιθι E (from 503). It seems best to punctuate and mark *aprosiopneis* as in text (Ed.). → 509 περιόψομαι ἀπελθόντ' E (περιόψου V); corr. Porson: περιόψομαι ἐπαινοῦντ' A. Palmer 513 αὐλητρὶς τε V 520 ὅτι E: ὅτ' V: ὥς al. (to avoid hiatus. See Introd. p. xlii) 522 ποεῖ V: ποεῖς E al. The latter is quite possible. → 523 Ἥρακλέα γ' ἐσκεύασα vulg. (with the ordinary story-gar): Ἥρακλε ἐσκεύασα E: corr. Elmsley. →



- οὐ μὴ φλυαρήσεις ἔχων, ὦ Ξανθίη,  
 ἀλλ' ἠρίμενος οἴσεις πύλιν τὰ στρώματα·  
 ΞΑ. τί δ' ἔστιν; οὐ δὴ πού μ' ἀφελέσθαι  
 διανοεῖ 528  
 ἄδωκας αὐτός;  
 ΔΙ. οὐ τίχ', ἀλλ' ἤδη ποιῶ.  
 κατίθου τὸ δέρμα.  
 ΞΑ. ταῦτ' ἐγὼ μαρτύρομαι  
 καὶ τοῖς θεοῖσιν ἐπιτρέπω.  
 ΔΙ. ποίοις θεοῖς;  
 τὸ δὲ προσδοκῆσαί σ' οὐκ ἀνόητον καὶ  
 κενόν 530  
 ὥς δοῦλος ὢν καὶ θνητὸς Ἀλκμήνης ἔσει;  
 ΞΑ. ἀμέλει, καλῶς· ἔχ' αὐτ'. ἴσως γάρ τοι  
 ποτε  
 ἐμοῦ δεηθείης ἄν, εἰ θεὸς θέλοι.  
 ΧΟ. ταῦτα μὲν πρὸς ἄνδρός ἐστι 534  
 νοῦν ἔχοντος καὶ φρένας καὶ  
 πολλὰ περιπεπλευκότης, 535  
 μετακυλίνδειν αὐτὸν αἰεὶ  
 πρὸς τὸν εὖ πρίττοντα τοῖχον  
 μᾶλλον ἢ γεγραμμένην  
 εἰκὸν' ἐστάναι, λαβόνθ' ἐν  
 σχῆμα· τὸ δὲ μεταστρέφεσθαι  
 πρὸς τὸ μαλθακώτερον  
 δεξιού πρὸς ἄνδρός ἐστι 540  
 καὶ φύσει Θηραμένους.

528 εἴ τί ποι' V  
 etc. →

531 ἀλκμήνης (i.e. ὁ Ἀλκ.) Tenting,  
 536 μετακυλίνδειν E: μετακυλινδεῖν V. →

## ΠΑΝΔΟΚΕΤΤΡΙΑ

Παλαθίνῃ, Παλαθίνῃ, δεῦρ' ἔλθ', ὁ παν-  
 οὔργος οὔτσσί,  
 ὃς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε 550  
 ἐκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν.

## ΠΑΛΛΑΝΗ

νῆ Δία,  
 ἐκεῖνος αὐτὸς δῆτα. ΞΑ. κακὸν ἦκει τινί.  
 ΠΑΝ. καὶ κρέα γε πρὸς τούτοιςιν ἀνάβραστ'  
 εἴκοσιν  
 ἀν' ἡμωβολιαῖα. ΞΑ. δώσει τις δίκην.  
 ΠΑΝ. καὶ τὰ σκύροδα τὰ πολλί.  
 ΔΙ. ληρεῖς, ὦ γυναῖ, 555  
 κούκ οἶσθ' ὅ τι λέγεις.  
 ΠΑΛ. οὐ μὲν οὖν με προσεδόκας,  
 ὅτιῃ κοθύρηνους εἶχες, ἀν' ἡμῶν σ' ἔτι.  
 ΠΑΝ. τί δαί; τὸ πολὺ τήριχος οὐκ εἶρηκά πω.  
 ΠΑΛ. μὰ Δί', οὐδὲ τὸν τυρὸν γε τὸν χλωρόν,  
 τίλαν, 559  
 ὃν οὗτος αὐτοῖς τοῖς ταλάρους κατήσθιεν.  
 ΠΑΝ. κάπειτ' ἐπειδὴ τήργυριον ἐπραττόμην,  
 ἔβλεψεν εἰς με δριμύ, κύμυκατὸ γε.  
 ΞΑ. τούτου πᾶν τοῦργον, οὗτος ὁ τρόπος  
 πανταχοῦ.

551 For Παλαθίνῃ (B al.) some mss. prefix ἐτέρη πανδοκεῖτριά.  
 → 554 ἀνημωβολιαῖα al. → πᾶνδ' ἡμ. Van Leeuwen.  
 (The true spelling appears to be -βαλ-) 557 ἀναγνώσται  
 mss. : corr. Elmsley. → 560 B has lost τοῖς after αὐτοῖς

ΠΑΛ. καὶ τὸ ξίφος γ' ἐσπῦτο, μαίνεσθαι δοκῶν.

ΞΑ. νῆ Δία, τάλαινα.

ΠΑΛ. νῶ δὲ δεισάσα γέ που 565

ἐπὶ τὴν κατήλιφ' εὐθὺς ἀνεπηδήσαμεν·  
ὁ δ' ᾤχετ' ἐξήξας γε τὰς ψιάθους λαβῶν.

ΞΑ. καὶ τοῦτο τοῦτου τοῦργον. ἀλλ' ἐχρῆν  
τι δρᾶν.

ΠΑΝ. ἴθι δὴ κάλεσον τὸν προστάτην Κλέωνά  
μοι-

ΔΙ. σὺ δ' ἔμοιγ', εἰνπερ ἐπιτύχης, Ἵπέρβολον---

ΠΑΝ. ἴν' αὐτὸν ἐπιτρίψωμεν.

ὦ μιὰρὰ φάρυξ, 571

ὡς ἡδέως ἄν σου λίθῳ τοὺς γομφίους  
κόπτοιμ' ἄν, οἷς μου κατέφαγες τὰ φορτία.

ΔΙ. ἐγὼ δέ γ' ἐς τὸ βύραθρον ἐμβάλοιμι σέ.

ΠΑΝ. ἐγὼ δὲ τὸν λάρυγγ' ἄν ἐκτέμοιμι σοῦ 575  
δρέπανον λαβοῦς, ᾧ τὰς χόλικας κατέ-  
σπασας.

ἀλλ' εἴμ' ἐπὶ τὸν Κλέων', ὃς αὐτοῦ τήμερον  
ἐκπηνιέται ταῦτα προσκαλούμενος.

ΔΙ. κίκιστ' ἀπολοίμην, Ξανθίαν εἰ μὴ φιλῶ.

ΞΑ. οἶδ' οἶδα τὸν νοῦν· παῦε παῦε τοῦ λόγου. 580  
οὐκ ἂν γενοίμην Ἡρακλῆς ἄν.

565 The speaker of νῆ Δία, τάλαινα differs in MSS. δεισάσα  
EV: δεισάσαι al.: νῶ δὲ δὴ δεισαντέ τον Meineke. →

570 MSS give this phrase to πανδοκείτρια β': corr. Ed. →

571 φάρυξ al. Cf. 259 crit. note 574 ἐγὼ δ' & Elmsley  
needlessly. → The line is usually given to ΠΑΝΔ or ΠΑΛΘ

with ἐμβάλοιμι σε: corr. Ed. → 575 ἐκτέμοιμι σου MSS.:  
Accentuation Ed.

576 τοὺς κόλικας EV: τὰς al. There  
is no κόλιξ: the corruption arose from the substitution of κολί-  
λικας for χόλικας and adaptation of the article. Corr. Schaefer

581 ad Hirschig for the second &ν, wrongly. →

ΔΙ.

μηδαμῶς,

ὦ Ξανθίδιον.

ΞΑ.

καὶ πῶς ἂν Ἀλκμήνης ἐγὼ

υἱὸς γενοίμην, δούλος ἅμα καὶ θνητὸς ὢν;

ΔΙ.

οἶδ' οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾷς·

κἂν εἴ με τύπτοις, οὐκ ἂν ἀντεῖποιμί σοι. 585

ἰλλ' ἦν σε τοῦ λοιποῦ ποτ' ἀφέλωμαι

χρόνου,

πρόρριζος αὐτός, ἢ γυνή, τὰ παῖδια,

κίκιστ' ὑπολοίμην, κῆρχέδημος ὁ γλάμων.

ΞΑ.

δέχουμαι τὸν ὄρκον, κῆπὶ τούτοις λαμβάνω.

## ΧΟΡΟΣ

νῦν σὺν ἔργον ἔστ', ἐπειδὴ

590

τὴν στολὴν εἰληφας, ἦνπερ

εἶχες, ἐξ ἀρχῆς πάλιν,

ἀνανεΐζειν &lt; . . &gt;

καὶ βλέπειν αὖθις τὸ δεινόν,

τοῦ θεοῦ μεμνημένον

ᾧπερ εἰκίζεις σεαυτόν.

εἰ δὲ παραληρῶν ἰλώσει

κύκβαλεις τι μαλθακόν,

595

αὖθις αἵρεσθαί σ' ἀνάγκη

ἔσται πάλιν τὰ στρώματα.

582 Meineke ejects ὦ (i.e. Ξανθίδιον). → Ἀλκμήνης Meineke ; cf. 531 crit. note

591 The comma should not be

placed after ἐξ ἀρχῆς. →

592 ἀνανεΐζειν RV: ἀνανεΐζειν  
σαιτόν ἀεί al. (a feeble completion of the metre). ἀν. <πρὸς τὸ  
σοβαρόν> Meineke from schol. More probably another infin. in

-αἶψα has been lost. →

595 κύκβαλεις V: καὶ βάλεις E:

καὶ βάλεις al.: corr. Hermann

596 ἔσται Dawes. ἐστὶ V:

om. E: τίς al.

ΧΑ. οὐ κακῶς, ὄνδρες, παραινεῖτ',  
 ἀλλὰ καὺτὸς τυγχάνω ταῦτ'  
 ἄρτι συννοούμενος.  
 ὅτι μὲν οὖν, ἦν χρηστὸν ἦ τι,  
 ταῦτ' ἀφαιρεῖσθαι πάλιν πει- 600  
 ρίσεταιί μ' εὖ οἶδ' ὅτι.  
 ἀλλ' ὅμως ἐγὼ παρέξω  
 'μαυτὸν ἀνδρεῖον τὸ λῆμα  
 καὶ βλέποντ' ὀρίγανον.  
 δεῖν δ' ἔοικεν, ὥς ἀκούω  
 τῆς θύρας καὶ δὴ ψόφον.

### ΑΙΑΚΟΣ. ΔΙΟΝΤΣΟΣ. ΞΑΝΘΙΑΣ

ΑΙΑ. ξυνδεῖτε ταχέως τουτοῖσι τὸν κυνοκλόπον, 605  
 ἵνα δῶ δίκην· ἀνύτετον. ΔΙ. ἦκει τῇ  
 κακόν.  
 ΞΑ. οὐκ, ἐς κύρακας, μὴ πρόσσιτον.  
 ΑΙΑ. εἶεν, καὶ μίχει;  
 ὁ Διτύλας χῶ Σκεβλύας χῶ Παρδόκας  
 χωρεῖτε δευρὶ καὶ μίχεσθε τουτῷ.  
 εἴτ' οὐχὶ δεινὰ ταῦτα, τύπτειν τουτοῖσι 610  
 κλέπτοιντα πρὸς τὰλλότρια; ΔΙ. μῖλλ'  
 ὑπερφυᾶ.

600 εὖ οἶδ' ἐγὼ Velsen. → 606 ἀνέτετον MSS., incorrectly  
 for Attic 607 οὐκ ἐς κύρακας; μὴ πρόσσιτον MSS.; οὐκ ἐς  
 κύρακας; οὐ μὴ πρόσσιτον; Elmsley (subsequently omitting καὶ).  
 The only change required is in the punctuation (Ed.). → ἢ  
 μάχη (μάχη) MSS.; μαχεῖ Dind. → 608 Σπαρδόκας V  
 (cf. Thuc. 2. 101) 610 σιγ. The usual distribution is ΔΙ.  
 εἴτ' οὐχὶ . . τὰλλότρια; ΑΙΑ. μῖλλ' ὑπερφυᾶ. ΔΙ. σχέτλια  
 κ.τ.λ.; corr. Ed. →

ΔΙ. σχέτλια μὲν οὖν καὶ δεινί.

ΞΑ. καὶ μὴν νῆ Δία,  
εἰ πώποτ' ἦλθον δεῦρ', ἐθέλω τεθνηκέναι,  
ἢ ἔκλεψα τῶν σῶν ἄξιόν τι καὶ τριχός.  
καὶ σοι ποιῶ πρῶγμα γενναῖον πῖνυ· 615  
βασάνιζε γὰρ τὸν παῖδα τουτονὶ λαβών,  
κἂν ποτέ μ' ἔλῃς ἀδικοῦντ', ἀπόκτεινόν  
μ' ἄγων.

ΔΙΑ. καὶ πῶς βασανίσω;

ΞΑ. πάντα τρόπον, ἐν κλίμακι  
δήσας, κρεμίσας, ὑστρίχιδι μαστιγῶν,  
δέρων, 619  
στρεβλῶν, ἔτι δ' ἐς τὰς ῥίνας ὄξος ἐγχέων,  
πλίνθους ἐπιτιθείς, πάντα τᾶλλα, πλήν  
πρίσφ  
μὴ τύπτε τοῦτον μηδὲ γητεῖω νέφ.

ΔΙΑ. δίκαιος ὁ λόγος· κἂν τι πηρώσω γέ σοι  
τὸν παῖδα τύπτων, τὴργύριόν σοι κείσεται.

ΞΑ. μὴ διητ' ἔμοιγ'. οὕτω δὲ βασάνιζ' ἀπα-  
γαγών. 625

ΔΙΑ. αὐτοῦ μὲν οὖν, ἵνα σοὶ κατ' ὀφθαλμοὺς λέγῃ.  
καταΐθου σὺ τὰ σκεύη ταχέως, χῶπως ἐρεῖς  
ἐνταῦθα μηδὲν ψεύδος.

ΔΙ. ἀγορεύω τιπὶ  
ἐμὲ μὴ βασανίζειν ἀθάνατον ὄντ'. εἰ δὲ μή,  
αὐτὸς σεαυτὸν αἰτιῶ. ΔΙΑ. λέγεις δὲ τί;

ΔΙ. ἀθάνατος εἶναί φημι Διόνυσος Διός, 631  
τοῦτον δὲ δούλον. ΔΙΑ. ταῦτ' ἀκούεις;

618 βασανίσω V: βασανίζω B al.  
Dind.

626 σοι κἂν: : σοι

- ΞΑ. καὶ πολὺ γε μᾶλλον ἔστι μαστιγωτέος·  
εἴπερ θεὸς γίρ ἐστιν, οὐκ αἰσθήσεται.
- ΔΙ. τί δῆτ', ἐπειδὴ καὶ σὺ φῆς εἶναι θεός, 635  
οὐ καὶ σὺ τύπτει τὰς ἴσας πληγὰς ἐμοί;
- ΞΑ. δίκαιος ὁ λόγος· χῶπότερον ἂν νῶν ἴδης  
κλαύσαντα πρότερον ἢ προτιμήσαντά τι  
τυπτόμενον, εἶναι τοῦτον ἰγού μὴ θεόν.
- ΔΙΑ. οὐκ ἔσθ' ὅπως οὐκ εἰ σὺ γεννίδας ἀνὴρ· 640  
χωρεῖς γὰρ εἰς τὸ δίκαιον. ἀποδύεσθε δῆ.
- ΞΑ. πῶς οὖν βασανιεῖς νῶν δικάως;
- ΔΙΑ. πληγὴν παρὰ πληγὴν ἐκάτερον.  
καλῶς λέγεις.
- ΞΑ. ἰδοῦ. ΞΑ. σκόπει νυν ἦν μ' ὑποκινή-  
σαντ' ἴδης.
- ΔΙΑ. ἤδη 'πάταξά σ'. ΞΑ. οὐ μὰ Δί' οὖν  
ἐμοὶ δοκεῖς.
- ΔΙΑ. ἀλλ' εἰμ' ἐπὶ τονδὶ καὶ πατάξω. ΔΙ. 646  
πηνίκα;
- ΔΙΑ. καὶ δὴ 'πάταξα. ΔΙ. κᾶτα πῶς οὐκ  
ἔπτарον;
- ΔΙΑ. οὐκ οἶδα· τουδὶ δ' αὖθις ἀποπειρίσομαι.
- ΞΑ. οὐκουν ἀνύσεις τι; ἀτταταῖ.
- ΔΙΑ. τί ἀτταταῖ;  
μῶν ὠδυνήθης;

645 οἶδ' ἐμοὶ δοκεῖς Mss.: δοκεῖ (or δοκῶ) Bentley (giving the words to Aeacus): οὐκ ἐμοὶ δοκεῖς Bothe. || εἶν for οὐδ' is simplest (Ed.). → (otherwise οὐ μὰ Δί', σὺκ, ἐμοὶ δοκεῖν might be suggested) 649 ἀνύσεις ἰατταται τί ἰατταται (or the like) Mss.: corr. Thiersch. →

- ΞΑ. οὐ μὰ Δῖ', ἀλλ' ἐφρόντισα 650  
 ὀπόθ' Ἡράκλεια τῶν Διομείους γίγνεται.  
 ΑΙΑ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον.  
 ΔΙ. ἰοῦ ἰοῦ. ΑΙΑ. τί ἔστιν; ΔΙ. ἰππέας  
 ὁρῶ.  
 ΑΙΑ. τί δῆτα κλάεις; ΔΙ. κρομμύων ὀσφραί-  
 νομαι.  
 ΑΙΑ. ἐπεὶ προτιμῆς γ' οὐδέν. ΔΙ. οὐδέν μοι  
 μέλει. 655  
 ΑΙΑ. βαδιστέον τᾶρ' ἐστὶν ἐπὶ τονδὶ πάλιν.  
 ΞΑ. οἴμοι. ΑΙΑ. τί ἔστι; ΞΑ. τὴν ἄκαν-  
 θαν ἔξελε.  
 ΑΙΑ. τι τὸ πρᾶγμα τουτί; δεῦρο πάλιν  
 βαδιστέον.  
 ΔΙ. Ἄπολλον—ὅς που Δῆλον ἢ Πύθων'  
 ἔχεις.  
 ΞΑ. ἤλγησεν· οὐκ ἤκουσας;  
 ΔΙ. οὐκ ἔγωγ', ἐπεὶ 660  
 ἱαμβον Ἰππώνακτος ἀνεμνησκόμεν.  
 ΞΑ. οὐδέν ποεῖς γάρ· ἀλλὰ τὰς λαγόνas σπόδει.  
 ΑΙΑ. μὰ τὸν Δῖ', ἀλλ' ἤδη πάρεχε τὴν γαστέρα.  
 ΔΙ. Πόσειδον, ΞΑ. ἤλγησέν τις.  
 ΔΙ. ὅς Αἰγαίου <περὶ> πρῶνας ἢ γλαυ-  
 κᾶς μέδεις 665  
 ἰλὸς ἐν βένθεσιν.  
 ΑΙΑ. οὐ τοι μὰ τὴν Δῆμητρα δύνamai πω μαθεῖν  
 ὀπότερος ὑμῶν ἐστὶ θεός. ἀλλ' εἰσιτον·  
 ὁ δεσπότης γὰρ αὐτὸς ὑμᾶς γινώσκεται 670

652 ἄνθρωπος Dind. →  
 πρῶτος Scaliger

665 <περὶ> adl. Fl. → ||



χῇ Φερρέφατ', ἅτ' ὄντε κίκεινω θεῷ.  
**ΔΙ.** ὀρθῶς λέγεις· ἐβουλόμην δ' ἂν τοῦτό σε  
 πρότερον ποῆσαι, πρὶν ἐμὲ τὰς πληγὰς  
 λαβεῖν.

## ΧΟΡΟΣ

Μοῦσα χορῶν ἱερῶν ἐπίβηθι καὶ ἔλθ' ἐπὶ  
 τέρψιν ἰοιδᾶς ἐμᾶς, 675  
 τὸν πολλὸν ὀψομένη λαῶν ὄχλον, οὐ σοφία  
 μυρίαί κίθηνται  
 φιλοτιμότεραι Κλεοφῶντος, ἐφ' οὐ δὴ  
 χεῖλεσιν ἀμφιλάλοισι  
 δεινὸν ἐπιβρέμεται 680  
 Ἑρηνία χελιδὼν  
 ἐπὶ βύρβαρον ἐξομένη πέταλον·  
 ῥύζει δ' ἐπὶ κλαυτον Ἀηδόνιον νόμον,  
 ὥς ἀπολείται,  
 κἂν ἴσαι γένωνται. 685  
 τὸν ἱερὸν χορὸν δίκαιόν ἐστι χρηστὰ τῇ  
 πόλει  
 ξυμπαινεῖν καὶ διδίσκειν. πρῶτον οὖν  
 ἡμῖν δοκεῖ  
 ἐξισῶσαι τοὺς πολίτας κάφελειν τὰ  
 δείματα.  
 κεῖ τις ἤμαρτε σφαλεῖς τι Φρυνίχου πα-  
 λαίσμασιν,

671 *Φερρέφατ'* B: *Φερρέφατ'* V. → 673 *νοῆσαι* V attractively. The confusion is found elsewhere; cf. 1373 || *πρὶν ἐμὲ* B: *πρὶν με* cett. 678 *φιλοτιμότερα* Van Leeuwen 683 *κελαδέει* B: *κελαδεῖ* V al. || *ῥύζει* Diind. →

- ΞΑ. οὐ μὰ Δί', ἀλλ' ἐφρόντισα 650  
 ὀπόθ' Ἡράκλεια τῶν Διομείοις γίγνεται.  
 ΑΙΑ. ἄνθρωπος ἱερός. δεῦρο πάλιν βαδιστέον.  
 ΔΙ. ἰοῦ ἰοῦ. ΑΙΑ. τί ἔστιν; ΔΙ. ἰππέας  
 ὁρῶ.  
 ΑΙΑ. τί δῆτα κλάιεις; ΔΙ. κρομμύων ὀσφραί-  
 νομαι.  
 ΑΙΑ. ἐπεὶ προτιμῆς γ' οὐδέν. ΔΙ. οὐδέν μοι  
 μέλει. 655  
 ΑΙΑ. βαδιστέον τάρ' ἐστὶν ἐπὶ τουνδὶ πάλιν.  
 ΞΑ. οἶμοι. ΑΙΑ. τί ἔστι; ΞΑ. τὴν ἄκαν-  
 θαν ἔξελε.  
 ΑΙΑ. τί τὸ πρῶγμα τουτί; δεῦρο πάλιν  
 βαδιστέον.  
 ΔΙ. Ἄπολλον—ὅς που Δῆλον ἢ Πύθων'  
 ἔχεις.  
 ΞΑ. ἤλγησεν· οὐκ ἤκουσας;  
 ΔΙ. οὐκ ἔγωγ', ἐπεὶ 660  
 ἱαμβον Ἰππώνακτος ἀνεμνησκόμεν.  
 ΞΑ. οὐδέν ποεῖς γάρ· ἀλλὰ τὰς λαγόνας σπόδει.  
 ΑΙΑ. μὰ τὸν Δί', ἀλλ' ἤδη πάρεχε τὴν γαστέρα.  
 ΔΙ. Πόσειδον, ΞΑ. ἤλγησέν τις.  
 ΔΙ. ὅς Αἰγαίου <περὶ> πρῶνας ἢ γλαυ-  
 κᾶς μέδεις 665  
 ἄλως ἐν βένθεσιν.  
 ΑΙΑ. οὐ τοι μὰ τὴν Δῆμητρα δύναμαί πω μαθεῖν  
 ὀπότερος ὑμῶν ἐστὶ θεός. ἀλλ' εἴσιτον·  
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665 <περὶ> adl. Ed. → ||

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671 Φερρέφατ' B: Φερρέφατ' V. → 673 νοῆσαι V attractively. The confusion is found elsewhere; cf. 1373 || πρὶν ἐμὲ B: πρὶν με cett. 678 φιλοτιμότερα Van Leeuwen 683 κελαρῆζει B: κελαδεῖ V al. || ῥύζει Diind. →

ἐγγενέσθαι φημι χρῆναι τοῖς ὀλισθοῦσιν τότε  
αἰτίαν ἐκθείσει λύσαι τὰς πρότερον ἁμαρ-  
τίας. 691

εἴτ' ἄτιμόν φημι χρῆναι μηδέν' εἶν' ἐν τῇ  
πόλει.

καὶ γὰρ αἰσχρόν ἐστι τοὺς μὲν ναυμαχί-  
σαντας μίαν

καὶ Πλαταιᾶς εὐθύς εἶναι κύντι δούλων  
δεσπότας—

κουδὲ ταῦτ' ἔγωγ' ἔχοιμ' ἂν μὴ οὐ καλῶς  
φάσκειν ἔχειν, 695

ἀλλ' ἐπαινῶ· μόνα γὰρ αὐτὰ νοῦν ἔχοντ'  
ἐδρίσατε—

πρὸς δὲ τούτοις εἰκὸς ὑμᾶς, οἱ μεθ' ὑμῶν  
πολλὰ δὴ

χοὶ πατέρες ἐναυμίχησαν καὶ προσήκουσιν  
γένει,

τὴν μίαν ταύτην παρεῖναι ξυμφορὰν  
αἰτουμένους.

ἀλλὰ τῆς ὀργῆς ἀνέντες, ὦ σοφώτατοι  
φύσει, 700

πάντας ἀνθρώπους ἐκόιντες συγγενεῖς κτη-  
σώμεθα

καῖπιτίμους καὶ πολίτας, ὅστις ἂν  
ξυνναυμαχῇ.

εἰ δὲ ταῦτ' ὀγκωσόμεσθα καῖποσεμνυνού-  
μεθα,

690 ἐγγενέσθαι al.  
μένοις B (first hand):  
ταῦτ' BV: τοῦτ' al.

691 ἐκδοῖαι Herwerden  
: as cett. and B corrected. →

699 αἰτου-  
703

τὴν πόλιν καὶ ταῦτ' ἔχοντες κυμάτων  
ἐν ἀγκάλαις,

ὑστέρῳ χρόνῳ ποτ' αὖθις εὖ φρονεῖν οὐ  
δόξομεν. 705

εἰ δ' ἐγὼ ὀρθὸς ἰδεῖν βίον ἀνέρος ἢ  
τρόπον ὅστις ἔτ' οἰμώζεται,

οὐ πολὺν οὐδ' ὁ πίθηκος οὗτος ὁ νῦν  
ἐνοχλῶν,

Κλειγένης ὁ μικρός,

ὁ πονηρότατος βαλανεύς ὅποσοι κρατοῦσι  
κυκησιτέφρου 710

ψευδολίτρου κονίας

καὶ Κιμωλίας γῆς,

χρόνον ἐνδιατρίψει· ἰδὼν δὲ ταῦδ' οὐκ  
εἰρηνικὸς ἔσθ', ἵνα μὴ ποτε κἀποδυθῇ

μεθύων ἄ- 715

νευ ξύλου βαδίζων.

πολλίικis γ' ἡμῖν ἔδοξεν ἢ πόλις  
πεπουθénαι

ταῦτὸν ἔς τε τῶν πολιτῶν τοὺς καλοὺς  
τε κἀγαθοὺς

ἔς τε τῆρχιῶν νόμισμα καὶ τὸ καινὸν  
χρυσίον. 720

οὔτε γὰρ τούτοισιν οὖσιν οὐ κεκιβδηλευ-  
μένοις,

ἀλλὰ καλλίστοις ἀπάντων, ὥς δοκεῖ,  
νομισμῶν,

704 Others punctuate ἀποσεμνινοίμεθα | τὴν πόλιν, καὶ ταῦτ'  
→ 705 (ju. οὐδ' ἔχομεν! 711 ψευδολίτρου al. (the  
later and less Attic form) 714 εἰδὼς mss. : corr. Bentley  
719 τοῖς κακοῖς τε κἀγαθοῖς a few late copies. →

καὶ μόνοις ὀρθῶς κοπεῖσι καὶ κεκωδωνι-  
 σμένοις  
 ἐν τε τοῖς Ἑλλησι καὶ τοῖς βαρβάροις  
 πανταχοῦ,  
 χρώμεθ' οὐδέν, ἰλλὰ τούτοις τοῖς πονηροῖς  
 χαλκίοις 725  
 χθές τε καὶ πρόην κοπεῖσι τῷ κακίστῳ  
 κύματι,  
 τῶν πολιτῶν θ' οὓς μὲν ἴσμεν εὐγενεῖς  
 καὶ σώφρονες  
 ἄνδρας ὄντας καὶ δικαίους καὶ καλοὺς τε  
 κίγαθούς,  
 καὶ τραφέντας ἐν παλαίστραις καὶ χοροῖς  
 καὶ μουσικῇ,  
 προυσελθόμεν, τοῖς δὲ χαλκοῖς καὶ ξένοις  
 καὶ πυρρῖαις 730  
 καὶ πονηροῖς καὶ πονηρῶν εἰς ἅπαντα  
 χρώμεθα  
 ὑστίτοις ἀφιγμένοισιν, οἷσιν ἡ πόλις  
 πρὸ τοῦ  
 οὐδὲ φαρμακοῖσιν εἰκὴ ῥαδίως ἐχρήσατ' ἄν.  
 ἰλλὰ καὶ νῦν, ὠνόητοι, μεταβαλύντες  
 τοὺς τρύπους,  
 χρῆσθε τοῖς χρηστοῖσιν αἰθίς· καὶ κατορ-  
 θώσασι γάρ 735  
 εὐλογοῖ· κἂν τι σφαλῇτ', ἐξ ἀξίου γοῦν  
 τοῦ ξύλου.  
 ἦν τι καὶ πῖσχητε, πῖσχειν τοῖς σοφοῖς  
 δοκίσετε.

## ΛΙΑΚΟΣ. ΞΑΝΘΙΑΣ. ΧΟΡΟΣ ΜΥΣΤΩΝ

ΛΙΑ. νῆ τὸν Δία τὸν σωτήρα, γεννιάδας ἀνὴρ  
ὁ δεσπότης σου.

ΞΑ. πῶς γὰρ οὐχὶ γεννιάδας ; 739

ΛΙΑ. τὸ δὲ μὴ πατάξαι σ' ἐξελεγχθέντ' ἀντικρυσ,  
ὅτι δοῦλος ὦν ἔφασκες εἶναι δεσπότης.

ΞΑ. ᾧμωξε μέντ' αὖν.

ΛΙΑ. τοῦτο μέντοι δουλικὸν  
εὐθὺς πεπόηκας, ὅπερ ἐγὼ χαίρω ποιῶν.

ΞΑ. χαίρεις, ἰκετεύω ;

ΛΙΑ. μῖλλ' ἐποπτεύειν δοκῶ, 745  
ὅταν καταρτίσσωμαι λίθρα τῷ δεσπότη.

ΞΑ. τί δὲ τονθορύζων, ἥνικ' ἂν πληγὰς λαβὼν  
πολλὰς ἀπίης θύραζε ; ΛΙΑ. καὶ τοῦθ'  
ἥδομαι.

ΞΑ. τί δὲ πολλὰ πρίττων ;

ΛΙΑ. ὥς μὰ Δι' οὐδὲν οἶδ' ἐγώ.

ΞΑ. ὁμόγνιε Ζεῦ· καὶ παρακούων δεσποτῶν 750  
ἄττ' ἂν λαλῶσι ; ΛΙΑ. μίλλ' αὖ πλεῖν ἢ  
μαίνομαι.

ΞΑ. ὦ Φοῖβ' Ἀπολλων, ἔμβαλέ μοι τὴν δεξιάν,  
καὶ δὸς κύσαι, καὐτὸς κύσον, καὶ μοι  
φρίσον, 755  
πρὸς Διός, ὃς ἡμῖν ἐστὶν ὁμομαστιγίας—  
τίς οὗτος οὐνδον ἐστὶ θόρυβος καὶ βοή

745 nec 103 crit. note 746 λάθρα E: λάθρα V cf. Meisterhans<sup>2</sup>, p. 114. Inf. 1168 EV have λάθρα 748 καὶ τόθ' al. → 751 ὅταν V al. for ἄττ' ἂν 757 καὶ EV: χή cett., but θόρυβος καὶ βοή form one notion and ὁ λοιδορησμός another

χῶ λοιδορησμός; ΑΙΑ. Αἰσχύλου κεῦρι-  
πίδου.

ἄ. πρᾶγμα πρᾶγμα μέγα κεκίνηται  
μέγα 759

ἐν τοῖς νεκροῖσι καὶ στύσις πολλὴ πᾶνυ.

ΞΑ. ἐκ τοῦ;

ΑΙΑ. νόμος τις ἐνθάδ' ἐστὶ κείμενος,  
ἀπὸ τῶν τεχνῶν, ὅσαι μεγάλαι καὶ δεξιαί,  
τὸν ἄριστον ὄντα τῶν ἑαυτοῦ συντέχνων  
σίτησιν αὐτὸν ἐν πρυτανείῳ λαμβάνειν  
θρόνον τε τοῦ Πλούτωνος ἐξῆς, ΞΑ.  
μανθίνω. 765

ΑΙΑ. ἕως ἀφίκοιτο τὴν τέχνην σοφώτερος  
ἕτερός τις αὐτοῦ· τότε δὲ παραχωρεῖν ἔδει.

ΞΑ. τί δῆτα τουτὶ τεθορύβηκεν Αἰσχύλον;

ΑΙΑ. ἐκεῖνος εἶχε τὸν τραγῳδικὸν θρόνον,  
ὥς ὢν κρύτιστος τὴν τέχνην. ΞΑ. νυνὶ  
δὲ τίς; 770

ΑΙΑ. ὅτε δὴ κατήλθ' Εὐριπίδης, ἐπεδείκνυτο  
τοῖς λωποδύταις καὶ τοῖσι βαλλαντιο-  
τόμοις

καὶ τοῖσι πατραλοίασι καὶ τοιχωρύχοις,  
ὅπερ ἔστ' ἐν Ἰλιδου πληθος, οἱ δ' ἄκροώ-  
μενοι

τῶν ἀντιλογιῶν καὶ λυγισμῶν καὶ  
στροφῶν 775

ὑπερεμίνησαν, κἄνόμεσαν σοφώτατον·

759 V accidentally omits the first μέγα: some other MSS. have γάρ or σφόδρα in its place. 773 βαλλαντιστόμοις B: βαλαντ. V. MSS. cannot be trusted with -λλ- or -σσ-, but Simonid. fr. 181 shows that at least the first syllable was long



κάπειτ' ἐπαρθεῖς ἀντελάβετο τοῦ θρόνου,  
 ἴν' Λίσχϋλος καθήστο. ΞΑ. κοῦκ ἐβιάλ-  
 λετο ;

ΛΙΑ. μὰ Δί', ἀλλ' ὁ δῆμος ἰνεβόα κρίσιν ποεῖν  
 ὀπότερος εἴη τὴν τέχνην σοφιώτερος. 780

ΞΑ. ὁ τῶν παιούργων ; ΛΙΑ. νῆ Δί',  
 οὐράνιον γ' ὄσον.

ΞΑ. μετ' Λίσχϋλου δ' οὐκ ἦσαν ἕτεροι  
 σύμμαχοι ;

ΛΙΑ. ολίγον τὸ χρηστόν ἐστιν, ὥσπερ ἐνθαῖδε.

ΞΑ. τί δῆθ' ὁ Πλούτων δρᾶν παρασκευίζεται ;

ΛΙΑ. ἀγῶνα ποιεῖν αὐτίκα μάλα καὶ κρίσιν 785  
 κάλεγchon αὐτῶν τῆς τέχνης.

ΞΑ. κῆπειτα πῶς  
 εὐ καὶ Σοφοκλέης ἀντελάβετο τοῦ θρόνου ;

ΛΙΑ. μὰ Δί' οὐκ ἐκεῖνος, ἀλλ' ἔκυσε μὲν  
 Λίσχϋλον

ὅτε δὴ κατήλθε, κινέβαλε τὴν δεξιάν,  
 καίκεῖνος ὑπεχώρησεν αὐτῷ τοῦ θρόνου. 790  
 νυνὶ δ' ἔμελλεν, ὡς ἔφη Κλειδημίδης,  
 ἔφεδρος καθεδεῖσθαι· κἂν μὲν Λίσχϋλος  
 κρατῇ,

ἔξειν κατὰ χώραν· εἰ δὲ μή, περὶ τῆς  
 τέχνης

διαγωνιεῖσθ' ἔφισκε πρὸς γ' Εὐριπίδην.

ΞΑ. τὸ χρήμ' ἄρ' ἔσται ;

ΛΙΑ. ἢ Δί', ολίγον ὕστερον. 795  
 κἂνταῦθα δὴ τὰ δεινὰ κινηθῆσεται.

καὶ γὰρ ταλίντῳ μουσικῇ σταθμῆσεται.

ΞΑ. τί δέ ; μειαγωγήσουσι τὴν τραγῳδίαν ;

ΑΙΑ. καὶ κανόνας ἐξοίσουσι καὶ πήχεις ἐπῶν  
καὶ πλαίσια ξύμπτυκτα ΞΑ. πλανθεύ-  
σουσι γάρ; 800

ΑΙΑ. καὶ διαμέτρους καὶ σφήνας. ὁ γὰρ  
Εὐριπίδης

κατ' ἔπος βασανεῖν φησι τὰς τραγῳδίας.

ΞΑ. ἡ που βαρέως οἶμαι τὸν λίσχυλον φέρειν.

ΑΙΑ. ἔβλεψε γοῦν ταυρηδὸν ἐγκύψας  
κάτω.

ΞΑ. κρινεῖ δὲ δὴ τίς ταῦτα;

ΑΙΑ. τοῦτ' ἦν δύσκολον. 805

σοφῶν γὰρ ἀνδρῶν ἀπορίαν ἠύρισκέτην.

οὔτε γὰρ Ἀθηναίοισι συνέβαιν' λίσχυλος,

ΞΑ. πολλοὺς ἴσως ἐνόμιζε τοὺς τοιχωρύχους.

ΑΙΑ. λήρόν τε τᾶλλ' ἡγείτο τοῦ γινῶναι πέρι  
φύσεις ποητῶν· εἴτα τῷ σῶ δεσπότη 810  
ἐπέτρεψαν, ὅτι τῆς τέχνης ἔμπειρος ἦν.  
ἀλλ' εἰσώμεν· ὥς ὅταν γ' οἱ δεσπότες  
ἐσπουδάκωσι, κλαύμαθ' ἡμῖν γίγνεται.

ΠΜ. α' ἡ που δεινὸν ἐριβρεμέτας χύλον ἐνδοθεν  
ἔξει, 814

ἡνίκ' ἀν' οὐρύλαλον παρίδῃ θήγοντος ὁδόντα  
ἀντιτέχνου· τότε δὴ μανίας ὑπὸ δεινῆς  
ὄμματα στροβίησεται.

ΠΜ. β' ἔσται δ' ἱποπόλῳ τε λόγων κορυ-  
θαίοιλα νείκη,

800 σύμπτυκτα Suid. and a few late mss.; σύμπτυκα E: ξύμπτυκτα V: σύμπτυκα al. → 804 γοῦν V: δ' οὖν E: ἔβλεψεν οὖν al. 806 ἐνόμιζε mss. Meisterhans<sup>2</sup>, p. 136 814 For the distribution see → 815 περιδῃ E: παρίδῃ V. → 818 ὑψιλόφων al. μήκη (for νείκη) Salmasius

σχινδαλάμων τε παραξόνια, σμιλεύματά  
τ' ἔργων, 819

φωτὸς ἀμυνομένου φρενοτέκτονος ἀνδρὸς  
ῥήμαθ' ἵπποβίμονα.

ΗΜ.Α' φρίξας δ' αὐτοκόμου λοφίῳς λασιαύχενα  
χαίταν,

δεινὸν ἐπισκύνιον ξυνάγων βρυχώμενος  
ῥσει

ῥήματα γομποπαγῇ, πινακῆδὸν ἀποσπῶν  
γηγενεῖ φύσῃματι · 825

ΗΜ.Β' ἔνθεν δὴ στοματοουργὸς ἐπὼν βασανί-  
στρια λίσπη

γλῶσσ' ἀνελισσομένη, φθονερούς κινουσα  
χαλινούς,

ῥήμματα δαιομένη καταλεπτολογήσει  
πλευμόνων πολὺν πύονον.

### ΕΤΡΙΠΠΙΔΗΣ. ΔΙΟΝΤΣΟΣ. ΔΙΣΧΤΛΟΣ. ΧΟΡΟΣ

ΕΤ. οὐκ ἂν μεθείμην τοῦ θρόνου, μὴ νουθέτει.  
κρείττωι γὰρ εἶναί φημι τούτου τὴν τέχνην.

ΔΙ. Δίσχυλε, τί σιγῆς; αἰσθάνει γὰρ τοῦ  
λόγου. 832

ΕΤ. ἀποσεμνυνεῖται πρῶτον, ἅπερ ἐκίστοτε  
ἐν ταῖς τραγωδίαισιν ἑτερατεύετο.

ΔΙ. ὦ δαιμόνι ἀνδρῶν, μὴ μεγάλη λῖαν λέγε.

ΕΤ. ἐγὼ δα τοῦτον καὶ διέσκεμμαι πάλαι, 836

819 σκινδαλάμων ΕΥ. Moeris gives χ as Attic, κ as Hellenic.  
→ 830 μεθείμην V αὐτὸ μεθίμην E 833 ὅπερ V

ἄνθρωπον ἀγριοποιὸν αὐθαδόστομον  
ἔχοντ' ἀχύλινον ἀκρατὲς αἰθύρωτον στόμα,  
ἀπεριλάλητον κομποφακελορρήμονα.

- ΛΙΣ. ἄλθεε, ὦ παῖ τῆς ἀρουραίας θεοῦ; 840  
σὺ δὴ 'μέ ταῦτ', ὦ στωμυλιοσυλλεκτιάδῃ  
καὶ πτωχοποιῇ καὶ ῥακισυρραπτιάδῃ;  
ἀλλ' οὐ τι χαίρων αὐτ' ἐρεῖς.

- ΔΙ. παῦ', Λίσχυλε,  
καὶ μὴ πρὸς ὀργὴν σπλάγχνα θερ-  
μήνης κότῳ.

- ΛΙΣ. οὐ δῆτα, πρὶν γ' ἂν τοῦτον ἀποφῆνω σαφῶς  
τὸν χωλοποιόν, οἷος ὦν θρασύνεται. 846

- ΔΙ. ἄρ' ἤρνα μέλανα παῖδες ἐξενέγκατε.  
Τυφῶς γὰρ ἐκβαίνειν παρασκευάζεται.

- ΛΙΣ. ὦ Κρητικὰς μὲν συλλέγων μονοδίας, 849  
γάμους δ' ἀνοσίους εἰσφέρων εἰς τὴν τέχνην,

- ΔΙ. ἐπίσχεσ οὗτος. ὦ πολυτίμητ' Λίσχυλε.  
ἀπὸ τῶν χαλαζῶν δ', ὦ πόνηρ' Εὐριπίδῃ,  
ἄναγε σεαυτὸν ἐκποδῶν, εἰ σωφρονεῖς,  
ἵνα μὴ κεφαλαίῳ τὸν κρόταφόν σου ῥήματι  
θενῶν ὑπ' ὀργῆς ἐκχέῃ τὸν Τήλεφον. 855  
σὺ δὲ μὴ πρὸς ὀργὴν, Λίσχυλ', ἀλλὰ  
πραόνως

ἐλεγχ', ἐλέγχου· λαιδορεῖσθαι δ' οὐ πρέπει  
ἄνδρας ποητὰς ὥσπερ ἄρτοπώλιδας.

838 αἰθύρωτον R Snid.; ἀπύρωτον V cett.

Meineke

843 παῦ' V: παῖσ' R

μέλανα R (with at least better metre)

ἀπαγε cett. The sense referred (judem) is somewhat preferable

855 θένων R: θείνων al.: corr. Bloomfield

857 πρέπει  
RV: θέμης al. (perhaps from some unconscious reminiscence)

841 σὺ δὴ ἐμέ

847 μέλαιναν V al.:

853 ἀναγε R:

- σὺ δ' εὐθύς ὥσπερ πρίνος ἐμπρησθεὶς βοῆς.  
**ΕΤ.** ἔτοιμός εἰμ' ἔγωγε, κούκ ἀναδύομαι, 860  
 δάικνειν δάικνεσθαι πρότερος, εἰ τούτῳ δοκεῖ,  
 τᾶπη, τὰ μέλη, τὰ νεύρα τῆς τραγωδίας,  
 καὶ ἡ Δία τὸν Πηλέα γε καὶ τὸν Αἴολον  
 καὶ τὸν Μελέαγρον, καὶ μίλα τὸν Τηλέφον.  
**ΔΙ.** σὺ δὲ δὴ τί βουλεύει ποεῖν; λέγ', Λίσχυλε.  
**ΛΙΣ.** ἐβουλόμην μὲν οὐκ ἐρίζειν ἐνθάδε· 868  
 οὐκ ἐξ ἴσου γάρ ἐστιν ἀγῶν νῶν. **ΔΙ.**  
 τί δαί;  
**ΛΙΣ.** ὅτι ἡ πύσις οὐχὶ συντέθηκέ μοι,  
 τούτῳ δὲ συντέθηκεν, ὥσθ' ἔξει λέγειν.  
 ὅμως δ' ἐπεὶ δὴ σοι δοκεῖ, δρᾶν ταῦτα χρή. 870  
**ΔΙ.** ἴθι νυν λιβανωτὸν δευρό τις καὶ πῦρ δύτω,  
 ὅπως ἂν εὐξωμαι πρὸ τῶν σοφισμῶν  
 ἀγῶνα κρίναι τόνδε μουσικώτατα·  
 ὑμεῖς δὲ ταῖς Μούσαις τι μέλος ὑπάσατε.  
**ΧΟ.** ὦ Διὸς ἐννέα παρθένοι ἀγναὶ 875  
 Μούσαι, λεπτολόγους ξυνετὰς φρένας αἰ  
 καθορᾶτε  
 ἀνδρῶν γνωμοτύπων, ὅταν εἰς ἔριν ὀξυμε-  
 ρίμοις  
 ἔλθωσι στρεβλοῖσι παλαιύμασιν ἀντιλο-  
 γοῦντες,  
 ἔλθ' ἐποψόμεναι δύναμιν  
 δεινοτάτοιον στομίτοιον πορίσασθαι 880  
 ῥήματα καὶ παραπρίσματ' ἐπῶν.

863 γε V: γε B al.

τί δαί σὺ V (attempting to cure the metre of σὺ δὲ τί) 867

ἀγῶν BV: ἀγῶν Dind.

emphasis is on the verb

865 σὺ δὲ δὴ τί one ms.: δὴ om. B:

866 συντέθηκε' ἐμοὶ Bothe, but the

νῦν γὰρ ἀγίων σοφίας ὁ μέγας χωρεῖ  
πρὸς ἔργον ἤδη.

ΔΙ. εὐχεσθε δὴ καὶ σφώ τι, πρὶν ταῦτη  
λέγειν. 885

ΔΙΣ. Δήμητερ ἡ θρέψασα τὴν ἐμὴν φρένα,  
εἶναί με τῶν σῶν ἄξιον μυστηρίων.

ΔΙ. ἐπίθες λαβὼν δὴ καὶ σὺ λιβανωτόν.

ΕΤ. καλῶς·

ἔτεροι γὰρ εἰσιν οἷσιν εὐχομαι θεοῖς.

ΔΙ. ἴδιοί τινές σου, κόμμα καινόν; ΕΤ. καὶ  
μάλα. 890

ΔΙ. ἴθι νῦν προσεύχου τοῖσιν ἰδιώταις θεοῖς.

ΕΤ. αἰθήρ, ἐμὸν βύσκημα, καὶ γλώττης στρό-  
φιγξ,

καὶ ξύνεσι καὶ μυκτῆρες ὁσφραντήριοι,  
ὀρθῶς μ' ἐλέγχειν ὧν ἂν ὑπτῶμαι λόγων.

ΧΘ. καὶ μὴν ἡμεῖς γ' ἐπιθυμοῦμεν 895  
παρὰ σοφοῖν ἀνδροῖν ἀκοῦσαι τίνα λόγων  
ἐμμέλειαν

ἔπιτε, δαῖταν ὁδόν.

γλώσσα μὲν γὰρ ἡγρίωται.

λήμα δ' οὐκ ἄτολμον ἀμφοῖν,

οὐδ' ἀκίνητοι φρένες.

προσδοκᾶν οὖν εἰκός ἐστι 900

883 ὅδε μέγας RV: corr. Hermann 888 The text is that of vulg.: V adds λαβὼν again after λιβανωτόν: E has καὶ δὴ σὺ λιβανωτόν λαβὼν. Hence ἐπίθες λιβανωτόν καὶ σὺ δὴ λαβὼν Fritzsche, with much probability 889 θεοῖς E al.: θεοί V. →

890 σου E: σοί V: σοί al.: (σοῦ is slightly inferior)

891 δὴ RV: νῦν al. Cf. 372 crit. note 896 For the punctuation in the text see →

898 γλώσσα Mss.: γλώττα Dind., but the passage is parody

τὸν μὲν ἰστέϊόν τι λέγειν  
καὶ κατερρινημένον,  
τὸν δ' ἀνασπώντ' αὐτοπρέμνοισ  
τοῖς λόγοισιν  
ἐμπεσόντα συσκεδᾶν πολ-  
λὰς ἰλινδήθρας ἐπῶν.

904

ΧΟΡΟΣ. ΕΤΡΙΠΙΔΗΣ. ΔΙΟΝΤΣΟΣ.  
ΛΙΣΧΤΛΟΣ

- ΔΙ. ἀλλ' ὥς τίχιστα χρή λέγειν· οὕτω δ'  
ὅπως ἐρέιτον  
ἀστεῖα καὶ μήτ' εἰκόνας μήθ' οἳ ἂν  
ἄλλος εἴποι.
- ΕΤ. καὶ μὴν ἐμαυτὸν μὲν γε, τὴν ποιήσιν  
οἶός εἰμι,  
ἐν τοῖσιν ὑστάτοις φράσω, τοῦτον δὲ  
πρῶτ' ἐλέγξω,  
ὥς ἦν ἀλαζὼν καὶ φέναξ, οἷοις τε τοὺς  
θεατὰς  
ἐξηπάτα, μύρους λαβὼν παρὰ Φρυνίχῳ  
τραφέντας. 910  
πρώτιστα μὲν γὰρ ἓνα τιν' ἂν καθίσεν  
ἐγκαλύψας,  
'Αχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον  
οὐχὶ δεικνύς,  
πρόσχημα τῆς τραγωδίας, γρύζοντας οὐδὲ  
τουτί·

901 λέξει B: λέξεν V al.: λέξει is good in itself, but the  
fut. (συσκεδᾶν) follows 911 ἓνα τινὰ κάθισεν B: ἓνα τιν'  
ἐκάθισεν V: corr. Bekker. →

- ΔΙ. μὰ τὸν Δεῖ' οὐ δῆθ'.
- ΕΤ. ὁ δὲ χορός γ' ἤρειδεν ὀρμαθοὺς ἄν  
μελῶν ἐφεξῆς τέτταρας ξυνεχῶς ἄν· οἱ  
δ' ἐσίγων. 915
- ΔΙ. ἐγὼ δ' ἔχαιρον τῇ σιωπῇ, καὶ με τοῦτ'  
ἔτερπειν  
οὐχ ἦττον ἢ νῦν οἱ λαλοῦντες.
- ΕΤ. ἡλίθιος γὰρ ἦσθα,  
σύφ' ἴσθι.
- ΔΙ. κῆμαντῶ δοκῶ. τί δὲ ταῦτ' ἔδρασ' ὁδεῖνα;
- ΕΤ. ὑπ' ἀλαζονείας, ἵν' ὁ θεατῆς προσδοκῶν  
καθῆτο,  
ὀπόθ' ἢ Νιόβη τι φθέγγεται· τὸ δράμα  
δ' ἂν διήει. 920
- ΔΙ. ὦ παμπόνηρος, οἷ' ἄρ' ἐφenaκίζομην ὑπ'  
αὐτοῦ.  
τί σκορδιναῖ καὶ δυσφορεῖς;
- ΕΤ. ὅτι αὐτὸν ἐξελέγχω.  
καῖπειτ' ἐπειδὴ ταῦτα ληρήσειε καὶ τὸ  
δράμα  
ἤδη μεσοίη, ρήματ' ἂν βύεια δώδεκ' εἶπεν,  
ὀφρὺς ἔχοντα καὶ λόφους, δειν' ἄττα μορ-  
μορωπί, 925  
ἄγνωτα τοῖς θεωμένοις. ΑἰΣ. οἶμοι τάλας.
- ΔΙ. σιώπα.
- ΕΤ. σαφὲς δ' ἂν εἶπεν οὐδὲ ἔν. ΔΙ. μὴ  
πρίε τοὺς ὀδόντας.

919 καθότιο RV: καθήτο al.: corr. Dohrre. → 928 ἀγ-  
νωτα B: ἀγνωστα schol. in B. A consistent distinction between  
ἀγνωτος and ἀγνωστοι cannot be maintained (Jebb on Soph.  
O. T. 361)



ΕΤ. ἄλλ' ἢ Σκαμάνδρους, ἢ τιάφρους, ἢ  
 'π' ἀσπίδων ἐπόντας  
 γρυπαιέτους χαλκηλάτους καὶ ῥήμαθ'  
 ἱπύκρημα,  
 ἃ ξυμβαλεῖν οὐ ῥάδι' ἦν.

ΔΙ. νῆ τούς θεούς, ἐγὼ γοῦν 930  
 ἤδη ποτ' ἐν μακρῷ χρόνῳ νυκτὸς διηγρύ-  
 πνησα  
 τὸν ξουθὸν ἱππαλεκτρύονα ζητῶν,  
 τίς ἐστὶν ὄρνις.

ΛΙΣ. σημεῖον ἐν ταῖς ναυσίν, ὁμαθέστατ',  
 ἐνεγέγραπτο.

ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ' ὄμην Ἴριξιν εἶναι.

ΕΤ. εἰτ' ἐν τραγωδίαις ἐχρῆν κύλεκτρύονα  
 ποιῆσαι; 935

ΛΙΣ. σὺ δ', ὦ θεοῖσιν ἐχθρέ, ποῖά γ' ἐστὶν  
 αὐτ' ἐποίεις;

ΕΤ. οὐχ ἱππαλεκτρύονας μὰ Δί' οὐδὲ τραγ-  
 ελίφους, ἅπερ σύ,  
 ἂν τοῖσι παραπετάσμασιν τοῖς Μηδικοῖς  
 γρίφουσιν·  
 ἄλλ' ὥς παρέλαβον τὴν τέχνην παρὰ  
 σοῦ, τὸ πρῶτον εὐθύς  
 οἰδοῦσαι ὑπὸ κομπασμάτων καὶ ῥημάτων  
 ἐπαχθῶν, 940  
 ἴσχυανα μὲν πρώτιστον αὐτὴν καὶ τὸ  
 βίαιος ἀφείλον

939 γρυπαιέτους V al.: γρυπαιέτους E: γρυπαιέτους editt., but  
 → 930 ῥάδι' ἦν RV: ῥάδιον ἦν al., whence ῥάδιον Bentley.  
 But ῥάδι' was taken for ῥάδι' (where ' = -ov) 935 ποῖά γ'  
 E: ποῖάτ' V: ποῖάτ' al. → (Qu. ποῖά δρ'?)

ἐπυλλίοις καὶ περιπάτοις καὶ τευτλίοις  
 λευκοῖς,  
 χυλὸν διδούς στωμυλμάτων, ἀπὸ βιβλίων  
 ἀπηθῶν·  
 εἴτ' ἀνέτρεφον μονοφθάλιας Κηφισοφῶντα  
 μινύς·  
 εἴτ' οὐκ ἐλήρουν ὃ τι τύχοιμ', οὐδ'  
 ἐμπεσὼν ἔφυρον, 945  
 ἀλλ' οὐξιώων πρῶτιστα μέν μοι τὸ γένος  
 εἰπ' ἂν εὐθύς  
 τοῦ δράματος·

ΛΙΣ. κρείττον γὰρ ἦν σοι νῆ Δί' ἢ τὸ σαντοῦ.

ΕΤ. ἔπειτ' ἀπὸ τῶν πρῶτων ἐπῶν οὐδὲν  
 παρήκ' ἂν ἀργόν,  
 ἀλλ' ἔλεγεν ἡ γυνὴ τέ μοι χῶ δούλος  
 οὐδὲν ἦττον

χῶ δεσπότης, χῆ παρθενος χῆ γραῦς ἄν·  
 ΛΙΣ. εἶτα δῆτα 950

οὐκ ἀποθανεῖν σε ταῦτ' ἐχρῆν τολμώντα ;  
 ΕΤ. μὰ τὸν Ἀπόλλω·  
 δημοκρατικὸν γὰρ αὐτ' ἔδρων.

ΔΙ. τοῦτο μὲν ἴασον, ὦ τᾶν.  
 οὐ σοὶ γάρ ἐστι περίπατος κάλλιστα  
 περί γε τούτου.

ΕΤ. ἔπειτα τουτουσὶ λαλεῖν ἐδίδαξα

ΛΙΣ. φημὶ καὶ γῶ.  
 ὥς πρὶν διδίδξαι γ' ὥφελος μέσος διαρρα-  
 γῆναι. 955

942 λευκοῖς RV: μικροῖς al. (a gloss to the diminutive)  
 945 παρήκ' ἂν οἰδέν' Blaydes. →

ΕΤ. λεπτῶν τε κανόνων ἐσβολὰς ἐπῶν τε  
γωνιασμούς,  
νοεῖν, ὀράν, ξυνιέναι, στρέφειν, ἔριν  
τεχνάζειν,  
κάχ' ὑποτοπεῖσθαι, περινοεῖν ἅπαντα,

ΛΙΣ. φημί κίγῳ.

ΕΤ. οἰκεία πρίγματ' εἰσάγων, οἷς χρώμεθ',  
οἷς ξύνεσμεν,  
ἐξ ὧν γ' ἂν ἐξηλεγχόμην· ξυνειδότες  
γὰρ οὔτοι 950  
ἤλεγχον ἂν μου τὴν τέχνην· ἄλλ' οὐκ  
ἐκομπολάκουι  
ἀπὸ τοῦ φρονεῖν ἀποσπάσας, οὐδ' ἐξέ-  
πληττον αὐτοὺς

Κύκλους ποιῶν καὶ Μέμνοιας κωδωνο-  
φαλαροπώλους.

γνώσει δὲ τοὺς τούτου τε κίμου γ'  
ἐκατέρου μαθητῆς.

τουτουμενὶ Φορμίσιος Μεγαίνετός θ' ὁ  
Μανῆς, 955

σαλπιγγολογχυπηνάδαι σαρκασμοπιτυο-  
κίμπται,

οὔμοι δὲ Κλειτοφῶν τε καὶ Θηραμένης  
ὁ κομψός.

ΔΙ. Θηραμένης; σοφός γ' ἀνὴρ καὶ δεινός  
ἐς τὰ πάντα,

957 ἑρᾶν, τεχνάζειν ΜΑ. : corr. El. → 964 ἀμόι γ'  
V : κάμοι E : κάμοι Dohrre. → 965 μανῆς EV : μάνης  
or μανῆς al. : μάγης one ΜΑ. and Suid. The accentuation is  
dubious, but analogy in proper nouns points to Μάνης unless  
the word is hypocoristic abbreviation 967 οἰμόι E

ὃς ἦν κακοῖς που περιπέσῃ καὶ πλησίον  
 παραστῇ,  
 πέπτωκεν ἔξω τῶν κακῶν, οὐ χῖος,  
 ἀλλὰ Κεῖος. 970

ΕΤ. τοιαῦτα μέντοι γὰρ φρονεῖν  
 τούτοισιν εἰσηγησάμην,  
 λογισμὸν ἐνθεῖς τῇ τέχνῃ  
 καὶ σκέψιν, ὥστ' ἤδη νοεῖν  
 ἅπαντα καὶ διειδέναι 975

τί τ' ἄλλα καὶ τὰς οἰκίας  
 οἰκεῖν ἄμεινον ἢ πρὸ τοῦ,  
 κἀνασκοπεῖν, πῶς τοῦτ' ἔχει;  
 ποῦ μοι τοδί; τίς τοῦτ' ἔλαβε;

ΔΙ. νῆ τοὺς θεοὺς, νῦν γοῦν Ἄθη- 980  
 ναίων ἅπας τις εἰσίων  
 κέκραγε πρὸς τοὺς οἰκέτας  
 ζητεῖ τε, ποῦ ἔστιν ἡ χύτρα;

τίς τὴν κεφαλὴν ὑπεδήδοκεν  
 τῆς μαινίδος; τὸ τρύβλιον 985  
 τὸ περυσινὸν τέθνηκέ μοι·  
 ποῦ τὸ σκόροδον τὸ χθιζινόν;  
 τίς τῆς ἐλίας παρέτραγεν;  
 τέως δ' ὑβελτερῶτατοι

κεκηνότες Μαμμάκυθοι 990  
 Μελητίδαι καθήντο.

ΧΘ. τάδε μὲν λεύσσεις, φαίδιμ' Ἀχιλλεῦ·

970 Κῶς Aristarchus in schol. 971 μέντοι γὰρ φρονεῖν  
 vulg.: μέντοι σωφρονεῖν E: corr. Bothe 979 τόδ' Bentley  
 for τοῦτ'. → 987 χέσωνόν mss.: corr. Lobeck 991  
 Μελητίδαι mss.: μελητιδαί Fritzsche; Μελητιδαί Gaisford. →  
 (καὶ Mel. of several mss. illustrates a common adscript)

σὺν δὲ τί, φέρε, πρὸς ταῦτα λέξεις :

μόνον ὅπως

μή σ' ὁ θυμὸς ἄρπιάσας

ἐκτὸς οἴσει τῶν ἐλαῶν·

995

δαινὰ γὰρ κατηγόρηκεν.

ἀλλ' ὅπως, ὦ γενναῖδα,

μὴ πρὸς ὀργὴν ἀντιλέξεις,

ἀλλὰ συστείλας, ἄκροισι

χρῶμενος τοῖς ἰστίοις,

1000

εἶτα μᾶλλον μᾶλλον ἄξεις,

καὶ φυλίζεις,

ἥνικ' ἂν τὸ πνεῦμα λείον

καὶ καθεστηκὸς λιββη.

ΚΟΡ. ἀλλ' ὦ πρῶτος τῶν Ἑλλήνων πυργώσας

ρήματα σεμνὰ

καὶ κοσμήσας τραγικὸν λῆρον, θαρρῶν τὸν

κρουνὸν ἀφίει.

1005

ΛΙΣ. θυμούμαι μὲν τῇ ξυντυχίᾳ καὶ μου τὰ

σπλίγγυν' ἀγανακτεῖ,

εἰ πρὸς τοῦτον δεῖ μ' ἀντιλέγειν· ἵνα μὴ

φύσκη δ' ἀπορεῖν με,

ἀπόκριναί μοι, τίνας οὐνεκα χρὴ θαυμίζειν

ἄνδρα ποητήν ;

ΕΤ. δεξιότητος καὶ νοθεσίας, ὅτι βελτίους τε

ποιούμεν

τοὺς ἀνθρώπους ἐν ταῖς πόλεσιν.

ΛΙΣ.

τοῦτ' οὖν εἰ μὴ πεπύηκας, 1010

1001 ἀξίς EV. Needless conjectures are εἰς (Lanting), οἰς (Bergk), ἄξίς (Fritzsche) and ἀξίς. → 1008 χρὴ V: δεῖ E. The substitution is among the most frequent. χρὴ of the moral obligation is right

ἄλλ' ἐκ χρηστών καὶ γενναίων μοχθηρο-  
τάτους ἀπέδειξας,  
τί παθεῖν φήσεις ἄξιος εἶναι ;

ΔΙ. τεθινῆναι· μὴ τοῦτον ἐρώτα.

ΛΙΣ. σκέψαι τοίνυν οἷους αὐτοὺς παρ' ἐμοῦ  
παρεδέξατο πρῶτον,

εἰ γενναίους καὶ τετραπήχεις, καὶ μὴ  
διαδρασιπολίτας

μηδ' ἰγοραίους μηδὲ κοβίλους, ὥσπερ νῦν,  
μηδὲ παιούργους, 1015

ἀλλὰ πνέοντας δόρυ καὶ λόγχας καὶ  
λευκολόφους τρυφαλείας

καὶ πῆλῆκας καὶ κνημίδας καὶ θυμοὺς  
ἐπαβοεῖους.

ΕΤ. καὶ δὴ χωρεῖ τουτὶ τὸ κακόν· κρανοποιῶν  
αὐ μ' ἐπιτρίψει.

ΔΙ. καὶ τί σὺ δράσας, οὕτως αὐτοὺς γενναίους  
ἐξεδίδαξας,

Αἰσχύλε, λέξον, μηδ' αὐθαδῶς σεμνυνό-  
μενος χαλέπαινε. 1020

ΛΙΣ. δράμα ποιήσας Ἄρεως μεστόν. ΔΙ.  
ποῖον ;

ΛΙΣ. τοὺς ἔπτ' ἐπὶ Θήβας·

ὁ θεασίμενος πᾶς ἄν τις ἀνὴρ ἡράσθη  
δοῦναι δάμιος εἶναι.

ΔΙ. τουτὶ μὲν σοι κακὸν εἵργασται· Θηβαίους  
γὰρ πεπότηκας

1012 μοχθηροὺς R: μοχθηροτέρους r' V. Qii. μοχθηροὺς ἀντ-  
απέδειξας! 1018 ἐπιτρίψει V 1019 καὶ τί σὺ R: καὶ  
σὺ τί V || ἀνδρείους (for γενναίους) V

ἀνδρειοτέρους εἰς τὸν πόλεμον· καὶ τούτου  
γ' οὐνεκα τύπτου.

ΔΙΣ. ἀλλ' ὑμῖν αὐτ' ἐξὴν ἀσκεῖν, ἀλλ' οὐκ  
ἐπὶ τοῦτ' ἐτράπεσθε. 1025  
εἴτα διδάξας Πέρσας μετὰ τοῦτ' ἐπιθυ-  
μεῖν ἐξεδίδαξα  
νικᾶν ἀεὶ τοὺς ἀντιπάλους, κοσμήσας  
ἔργον ἄριστον.

ΔΙ. ἐχάρην γοῦν, ἡνίκ' ἤκουσα† περὶ Δαρείου  
τεθνεώτος,  
ὁ χορὸς δ' εὐθύς τῷ χεῖρ' ὠδὶ συγκρούσας  
εἶπεν ἱανοῖ.

ΔΙΣ. ταῦτα γὰρ ἄνδρας χρή ποιητὰς ἀσκεῖν.  
σκέψαι γὰρ ἀπ' ἀρχῆς 1030  
ὡς ὠφέλιμοι τῶν ποιητῶν οἱ γενναῖοι  
γεγέννηται.

Ὅρφεὺς μὲν γὰρ τελεταῖς θ' ἡμῖν κατέδειξε  
φόνων τ' ἀπέχεσθαι,

Μουσαῖος δ' ἐξακέσεις τε νόσων καὶ  
χρησμούς, Ἡσίοδος δὲ

γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὁ  
δὲ θεῖος Ὅμηρος

ἀπὸ τοῦ τιμὴν καὶ κλέος ἔσχεν πλὴν  
τούδ', ὅτι χρηστ' ἐδίδαξε, 1035

τάξεις ἀρετὰς ὀπλίσεις ἀνδρῶν;

ΔΙ. καὶ μὴν οὐ Παντακλέα γε

1024 εἶνεα EV: εἶνεκα or οἶνεκα al. Cf. 189 crit. note  
1025 τοὺς Πέρσας al. (unmetrical adscript). → :: ἐδίδαξα MSS.:  
corr. Bentley 1028 ἤκουε ἤκουσα περὶ EV: ἤκουε ἀπηγγέλη  
περὶ il. ἤκουε φάσμι ἐφάνη Δαρείου Dind. Qu. ἤκουε γ' ἦν  
ἀκούς πέρι! →

ἐδίδαξεν ὅμως τὸν σκαϊύτατον· πρῶν γοῦν,  
 ἡνίκ' ἔπεμπει,  
 τὸ κρίνος πρῶτον περιδησάμενος τὸν  
 λόφον ἤμελλ' ἐπιδήσειν.

ΑΙΣ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθοὺς, ὦν  
 ἦν καὶ Λάμαχος ἥρων·  
 ὅθεν ἡμὴ φρὴν ἀπομαξαμένη πολλὰς  
 ἀρετὰς ἐπόησεν, 1040  
 Πατρόκλων, Τεύκρων θυμολεόντων, ἔν'  
 ἐπαίροιμ' ἄνδρα πολίτην  
 ἀντεκτείνειν αὐτὸν τούτοις, ὅποταν σάλ-  
 πιγγος ἀκούσῃ.

ἀλλ' οὐ μὰ Δί' οὐ Φαίδρας ἐποιοῦν  
 πόρνας οὐδὲ Σθενεβαίας,  
 οὐδ' οἶδ' οὐδεὶς ἦντιν' ἐρώσαν πώποτ'  
 ἐποίησα γυναῖκα. 1044

ΕΤ. μὰ Δί', οὐ γὰρ ἐπὶ τῆς Ἀφροδίτης  
 οὐδέν σοι.

ΑΙΣ. μηδέ γ' ἐπείη.  
 ἀλλ' ἐπὶ τοι σοὶ καὶ τοῖς σοῖσιν πολλῇ  
 πολλοῦ ἵπικαθῆτο,  
 ὥστε γε καὐτόν σε κατ' οὖν ἔβαλεν.

ΔΙ. νῆ τὸν Δία τοῦτό γέ τοι δῆ.  
 ἂ γὰρ ἐς τὰς ἀλλοτρίας ἐπέεις, αὐτὸς  
 τούτοις ἐπλήγῃς.

ΕΤ. καὶ τί βλίπτουσ', ὦ σχέτλι' ἀνδρῶν,  
 τὴν πόλιν ἡμᾶι Σθενέβοιαι;

1037 πρῶν RV: πρῶν cett. 1039 ἀγαθοὶ RV (a good instance of the tendency to insert καὶ for the idiom) 1040 οἶδ' γὰρ ἐπὶ V: οἶδ' γὰρ ἦν R: οἶ γὰρ ἐπὶ vulg. → 1044 ἵπικαθῆτο RV (from identity of pronunciation)



ΑΙΣ. ὅτι γενναίᾳς καὶ γενναίων ἀνδρῶν ἀλόχους  
ἀνέπεισας 1050  
κῶνεια πιεῖν, αἰσχυρθείσας διὰ τοὺς σοὺς  
Βελλεροφόντας.

ΕΤ. πότερον δ' οὐκ ὄντα λόγον τοῦτον περὶ  
τῆς Φαίδρας ξυνέθηκα ;

ΑΙΣ. μὰ Δι', ἀλλ' ὄντ'· ἀλλ' ὑποκρύπτειν  
χρὴ τὸ πονηρὸν τὸν γε ποητὴν,  
καὶ μὴ παρίγειν μηδὲ διδάσκειν. τοῖς  
μὲν γὰρ παιδαρίοισιν  
ἔστι διδύσκαλος ὅστις φρίζει, τοῖς ἡβῶσιν  
δὲ ποηταί. 1055

ΕΤ. πῶς δὴ δεῖ χρηστὰ λέγειν ἡμῶς.  
ἦν οὖν σὺ λέγῃς Λυκαβηττοὺς  
καὶ Παρνασσῶν ἡμῖν μεγέθη, τοῦτ' ἐστὶ  
τὸ χρηστὰ διδάσκειν,

ὃν χρὴ φρίζειν ἀνθρωπείως ;  
ΑΙΣ. ἀλλ', ὦ κακὸδαιμον, ἀνίγκη  
μεγάλων γυνῶν καὶ διανοιῶν ἴσα καὶ  
τὰ ῥήματα τίττειν.

καλλῶς εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι  
μείζοσι χρῆσθαι. 1060

καὶ γὰρ τοῖς ἱματίοις ἡμῶν χρῶνται πολὺ  
σεμνοτέροισιν.

ἰμοῦ χρηστῶς καταδειξάντος διελευμένην  
σύ.

ΕΤ. τί δρύϊσας ;

1055 τοῖσιν δ' ἡβῶσι E: τοῖς δ' ἡβῶσι cett.: τοῖς ἡβῶσιν δι  
Bentley 1057 Παρνασσῶν EV: Παρνασσῶν vulg.: Παρνήθων  
Bentley. → 1060 χρὴν Fri zache; but the reference is  
general (not to σὺ)

ΑΙΣ. πρῶτον μὲν τοὺς βασιλεύοντας ῥάκι'  
ἄμπισχών, ἴν' ἐλπειοὶ  
τοῖς ἀνθρώποις φαίνοντ' εἶναι.

ΕΤ. τοῦτ' οὖν ἔβληψα τί δρῖσας;

ΑΙΣ. οὐκ οὖν ἐθέλει γε τριηραρχεῖν πλουτῶν  
οὐδεὶς διὰ ταῦτα, 1065  
ἀλλὰ ῥακίοις περιλλόμενος κλαίει καὶ  
φισὶ πένεσθαι.

ΔΙ. νῆ τὴν Δήμητρα, χιτῶνί γ' ἔχων οὐλῶν  
ἐρίων ὑπένερθεν·  
κᾶν ταῦτα λέγων ἑξαπατήσῃ, παρὰ τοὺς  
ἰχθῦς ἀνέκυψεν.

ΑΙΣ. εἴτ' αὖ λαλιὰν ἐπιτηδεύσαι καὶ στωμυλίαν  
ἐδίδαξας,  
ἧ ἑκέκωσεν τίς τε παλαίστρας καὶ τοὺς  
παράλους ἀνέπεισεν 1070  
ἀνταγορεύειν τοῖς ἄρχουσιν. καίτοι τότε  
γ', ἡρῖκ' ἐγὼ ἔζων.  
οὐκ ἠπίσταντ' ἀλλ' ἡ μῆζαν καλέσαι καὶ  
ῥυππαπαῖ εἰπεῖν.

ΔΙ. νῦν δ' ἀντιλέγει, κοῦκέτ' ἐλαύνων πλεῖ  
δευρὶ καὶ θις ἐκείσε.

ΑΙΣ. ποίῳν δὲ κακῶν οὐκ αἰτιῶς ἐστ';  
οὐ προαγωγοὺς κατέδειξ' οὗτος,  
καὶ τικτούσας ἐν τοῖς ἱεροῖς, 1080

1063 ἐλπειοὶ MSS. Bentley restored the Attic form  
1064 φαίνοντ' B: φαίνωντ' V 1066 ἀλλὰ ῥακίοις B: ἀλλ'  
ἐν ῥακίοις V. (MSS. often show ignorance of the lengthening  
before ρ) περιλλόμενος B (made from -ελλ-) V: περιελλόμενος  
vulg.: περιλάμενος Cobet. → 1076 ἐλαύνει καὶ VB:  
ἐλαύνει καὶ πλεῖν vulg.: corr. Dind.

καὶ φασκούσας οὐ ζῆν τὸ ζῆν ;  
 κῆτ' ἐκ τούτων ἢ πόλις ἡμῶν  
 ὑπογραμματέων ἀνεμεστῶθη  
 καὶ βωμολόχων δημοπιθήκων 1085  
 ἐξαπατώντων τὸν δῆμον αἰεί·  
 λαμπύδα δ' οὐδεὶς οἶός τε φέρειν  
 ὑπ' ἀγυμνασίας ἔτι νυνί.

ΔΙ. μὰ Δι' οὐ δῆθ', ὥστ' ἐπαφηνύνθην  
 Παναθηναίοισι γελῶν, ὅτε δὴ 1090  
 βραδὺς ἀνθρωπός τις ἔθει κύψας  
 λευκὸς πίῳν ὑπολειπόμενος,  
 καὶ δεινὰ ποιῶν· κᾶθ' οἱ Κεραμῆς  
 ἐν ταῖσι πύλαις παίουσ' αὐτοῦ  
 γαστέρα πλευρὰς λαγόνας πυγῆν· 1095  
 ὁ δὲ τυπτόμενος ταῖσι πλατείαις  
 φυσῶν τὴν λαμπύδ' ἔφευγε.

ΧΟ. μέγα τὸ πρᾶγμα, πολὺ τὸ νεῖκος, ἰδρὸς  
 ὁ πόλεμος ἔρχεται.  
 χαλεπὸν οὖν ἔργον διαιρεῖν, 1100  
 ὅταν ὁ μὲν τείνη βιαίως,  
 ὁ δ' ἐπαναστρέφειν δύνηται κύπερεῖδε-  
 σθαι τορῶς.  
 ἀλλὰ μὴ 'ν ταύτῳ καθῆσθον  
 εἰσβολαὶ γάρ εἰσι πολλαὶ χᾶτεραι  
 σοφισμῶν.  
 ὃ τι περ οὖν ἔχeton ἐρίζειν, 1105  
 λέγετον, ἔπιτον, ἀνὰ δὲ δέρετον

1086 Ejected by Bergk 1089 ἐπ' ἀφανέσθην R: ἀνα-  
 φανέσθην V: ἐπαφανέσθην al.: corr. Bentley 1106 ἀναδέ-  
 ρετον μ.α. except one (ἀναδέρεσθον): corr. Thiersch. Others  
 read ἀναδέρεσθον or ἀνὰ δ' ἔρεσθον

ταῖ τε παλαιὰ καὶ τὰ καινὰ,  
 κίπυκιδυνηύετον λεπτὸν τι καὶ σοφὸν  
 λέγειν.

εἰ δὲ τοῦτο καταφοβεῖσθον, μὴ τις  
 ἰμαθία προσῇ  
 τοῖς θεωμένοισιν, ὡς τὰ 1110  
 λεπτὰ μὴ γινῶναι λεγόντοιν,  
 μηδὲν ὀρρωδεῖτε τοῦθ'· ὡς οὐκ ἔθ' οὕτω  
 ταῦτ' ἔχει.

ἐστρατευμένοι γὰρ εἰσι,  
 βιβλίον τ' ἔχων ἕκαστος μαθηταίη τὰ  
 δεξιὰ·

αἱ φύσεις τ' ἄλλως κρύπτιται, 1115  
 νῦν δὲ καὶ παρηγύνηται.  
 μηδὲν οὖν δείσῃτον, ἀλλὰ  
 πάντ' ἐπέξιτον, θεατῶν γ' οὐνεχ', ὡς  
 ὄντων σοφῶν.

ΕΤ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου  
 τρέψομαι,  
 ὅπως τὸ πρῶτον τῆς τραγηδίας μέρος 1120  
 πρῶτιστον αὐτοῦ βασανιῶ τοῦ δεξιῦ.  
 ἰσαφίης γὰρ ἦν ἐν τῇ φράσει τῶν πραγ-  
 μίτων.

ΔΙ. καὶ ποῖον αὐτοῦ βασανιεῖς ;  
 ΕΤ. πολλοὺς πάνν.

πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.

ΔΙ. ἄγε δὴ σιώπα πῶς ἀνῆρ. λέγ', Λίσχυλε.

ΑΙΣ. Ἐρμῇ χθόνιε, πατρὶ' ἐποπτεύων  
 κρύπτη 1126

1119 σοi al. (to prevent change of person addressed)

σωτήρ γενοῦ μοι σύμμαχος τ'  
αἰτουμένω.

ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.  
τούτων ἔχεις ψέγειν τι; ΕΤ. πλεῖν ἢ  
δώδεκα. 1129

ΑΙ. ἀλλ' οὐδὲ πάντα γ' ἐστὶ ταῦτ' ἀλλ' ἢ τρία.

ΕΤ. ἔχει δ' ἕκαστον εἴκοσιν γ' ἁμαρτίας.

ΔΙ. Λίσχυλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μή,  
πρὸς τρισὶν ἱαμβείοισι προσοφείλων φανεί.

ΑΙΣ. ἐγὼ σιωπῶ τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.

ΕΤ. εὐθύς γὰρ ἡμίρτηκεν οὐράνιον γ' ὅσον. 1135

ΑΙΣ. ὁρᾷς ὅτι ληρεῖς; ἀλλ' ὀλίγον γέ μοι μέλει·  
πῶς φῆς μ' ἁμαρτεῖν; ΕΤ. αὖθις ἐξ  
ἁρχῆς λέγε.

ΑΙΣ. Ἑρμῇ χθόνιε, πατρῷ ἐποπτεύων  
κράτη

ΕΤ. οὐκ οὖν Ὀρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει  
τῷ τοῦ πατρὸς τεθνεώτος;

ΑΙΣ. οὐκ ἄλλως λέγω. 1140

ΕΤ. πότερ' οὖν τὸν Ἑρμῆν, ὡς ὁ πατὴρ ἀπώλετο  
αὐτοῦ βιαίως ἐκ γυναικείας χειρὸς  
δόλοισι λαθραίοις, ταῦτ' ἐποπτεύειν  
ἔφη;

ΔΙ. οὐ δῆτ' ἐκεῖνος, ἀλλὰ τὸν ἐριούνιον 1144  
Ἑρμῆν χθόνιον προσεῖπε, κιδήλου λέγων  
ὅτι τῇ πατρῷον τοῦτο κέκτηται γέρας.

1129 τοῦτων ἔχει ψέγειν τι; is given to ΔΙ. in ΒV, and some editors so assign 1130

1130 ἀλλ' οὐδὲ πάντα ταῦτα γ' ἐστ' V al.: ταῦτα πάντα γ' ἐστ' B al.: corr. Ed. → 1136

For the distribution see → 1138 κράτη. vulg.: κράτη Ed. → 1144 ἐκεῖνος B: ἐκείνον V. →

- ΕΤ. ἔτι μείζον ἐξήμαρτες ἢ ἡγὼ βουλόμην·  
εἰ γὰρ πατριῶσον τὸ χθόνιον ἔχει γέρας,
- ΔΙ. οὕτω γ' ἂν εἴη πρὸς πατρὸς τυμβωρύχος.
- ΛΙΣ. Διόγνυσε, πίνεις οἶνον οὐκ ἀνθοσμίαν. 1150
- ΔΙ. λέγ' ἕτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλάβος.
- ΛΙΣ. σωτήρ γενοῦ μοι σύμμαχος τ'  
αἴτουμένῳ.  
ἡκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
- ΕΤ. δις ταυτὸν ἡμῖν εἶπεν ὁ σοφὸς Λισχύλος.
- ΛΙΣ. πῶς δις ;
- ΕΤ. σκοπεῖ τὸ ῥήμ'· ἐγὼ δέ σοι φρίσω. 1155  
ἡκω γὰρ ἐς γῆν, φησί, καὶ κατέρχομαι·  
ἡκεῖν δὲ ταυτόν ἐστι τῷ κατέρχομαι.
- ΔΙ. νῆ τὸν Δῖ, ὥσπερ γ' εἰ τις εἴποι γείτονι,  
χρήσον σὺ μάκτραν, εἰ δὲ βούλει,  
κάρδοπον.
- ΛΙΣ. οὐ δῆτα τοῦτό γ', ὃ κατεστωμυλμένη 1160  
ἄνθρωπε, ταῦτ' ἐστ', ἀλλ' ἄριστ' ἐπὶ ὦν ἔχον.
- ΔΙ. πῶς δὴ; δίδαξον γὰρ με καθ' ὅ τι δὴ λέγεις.
- ΛΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅττι μετῇ πάτρας·  
χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·  
φεύγων δ' ἄνῃρ ἡκεῖ τε καὶ κατέρχεται.
- ΔΙ. εὖ, νῆ τὸν Ἀπόλλω. τί σὺ λέγεις, Εὐριπίδη;
- ΕΤ. οὐ φημὶ τὸν Ὀρέστην κατελθεῖν οἰκαδε·  
λίθρα γὰρ ἦλθεν, οὐ πιθῶν τοὺς κυρίους.

1147 μείζον V: μάλλον B

1149 οὕτω γ' ἂν V: οὕτως ἂν B

1155 Others give πῶς δις; to ΔΙ.

1157 ἡκεῖν δὲ MSS.:

ἡκω δὲ Aut. Gell. 13. 24 and edit. It is hard to see why ἡκεῖν should have been substituted for a genuine ἡκω. It is imaginable Greek to say 'to come (ἡκεῖν) is the same thing as your κατέρχομαι'.

- ΔΙ. εὖ, νῆ τὸν Ἑρμῆν· ὅ τι λέγεις δ' οὐ μανθάνω.  
 ΕΤ. πέραινε ταῖνον ἕτερον.  
 ΔΙ. ἴθι πέραινε σύ, 1170  
 Αἰσχὺλ', αἰνύσας· σὺ δ' εἰς τὸ κακὸν  
 ἀπόβλεπε.  
 ΑΙΣ. τύμβου δ' ἐπ' ὄχθῃ τῷδε κηρύσσω  
 πατρὶ  
 κλύειν, ἀκοῦσαι.  
 ΕΤ. τοῦθ' ἕτερον αὖ δις λέγει,  
 κλύειν, ἀκοῦσαι, ταῦτ' ὃν σαφέστατα.  
 ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ὦ μοχθηρὲ σύ, 1175  
 οἷς οὐδὲ τρίς λέγοντες ἐξικνούμεθα.  
 ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους;  
 ΕΤ. ἐγὼ φράσω·  
 καὶν που δις εἶπω ταῦτ' ἢ στοιβῆν ἰδῆς  
 ἐνούσαν ἔξω τοῦ λόγου, κατὰ πτυσον. 1179  
 ΔΙ. ἴθι δὴ λέγ'· οὐ γὰρ μούστιν ἀλλ' ἀκουστέα  
 τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.  
 ΕΤ. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων  
 ἀνὴρ, 1182  
 ΑΙΣ. μὰ τὸν Δι' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,  
 ὄντινί γε, πρὶν φῦναι μέν, ἀπόλλων ἔφη  
 ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι·  
 πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνὴρ;  
 ΕΤ. εἰτ' ἐγένετ' αὖθις ἀθλιώτατος βροτῶν.  
 ΑΙΣ. μὰ τὸν Δι' οὐ δῆτ'· οὐ μὲν οὖν ἐπαύσατο.

1173 αἰθις MSS.: corr. Bake; cf. 1154 1182 εὐτυχῆς  
 EV (apparently a gloss): εὐδαίμων al., cf. next line 1184  
 πρὶν φῦναι μέν EV: πρὶν ἢ (ἢ καὶ) φῦναι al.: πρὶν πεφικέν'  
 Maydes, with much probability. → 1186 εὐτυχῆς MSS.:  
 εὐδαίμων editt.

πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν  
γενόμενον

χειμῶνος ὄντος ἐξέβησαν ἐν ὀστρίκῃ, 1190  
ἵνα μὴ κτραφεῖς γένοιτο τοῦ πατρὸς φονεύς·  
εἰθ' ὡς Πόλυβον ἤρρησεν οἰδῶν τῷ πόδε·  
ἔπειτα γραῦν ἔγημεν αὐτὸς ὦν νέος,  
καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα·  
εἰτ' ἐξετύφλωσεν αὐτόν.

ΔΙ. εὐδαίμων ἄρ' ἦν, 1195

εἰ κίστρατιγγησέν γε μετ' Ἑρρασινίδου.

ΕΤ. ληρεῖς· ἐγὼ δὲ τοὺς προλόγους καλοὺς ποιῶ.

ΛΙΣ. καὶ μὴν μὰ τὸν Δί' οὐ κατ' ἔπος γέ  
σου κνίσω

τὸ ρῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς  
ὑπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ.

ΕΤ. ὑπὸ ληκυθίου σὺ τοὺς ἐμούς;

ΛΙΣ. ἐνὸς μόνου. 1201

ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν  
καὶ κρηδῆριον καὶ ληκύθιον καὶ θυλίκιον,  
ἐν τοῖς ἱαμβείοισι. δείξω δ' αὐτίκα.

ΕΤ. ἰδού, σὺ δείξεις;

ΛΙΣ. φημί. καὶ δὴ χρὴ λέγειν. 1205

ΕΤ. Αἴγυπτος, ὡς ὁ πλείστος ἔσπαρται  
λόγος,

ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ  
Ἄργος κατασχὼν ΛΙΣ. ληκύθιον ἀπώ-  
λεσεν.

1197 καλοῖς ΕΥ: καλῶς vulg.  
(form not of the best Attic)

1203 (μη. κατὰ κρηδῆριον! →:  
α. κρηδῆριον ΜΗΑ.: corr. Dind. →  
χρὴ λέγειν το ΔΙ.

1202 ἐναρμόττειν Ε (a  
form not of the best Attic)  
1203 (μη. κατὰ κρηδῆριον! →:  
1206 Others give καὶ δὴ



- ΔΙ. τουτὶ τί ἦν τὸ ληκύθιον ; οὐ κλαύσεται ;  
λέγ' ἕτερον αὐτῷ πρόλογον, ἵνα καὶ γνῶ,  
πάλιν. 1210
- ΕΤ. Διόνυσος, ὃς θύρσοις καὶ νεβρῶν  
δοραῖς  
καθαπτὸς ἐν πεύκησι Παρνασσὸν  
κάτα  
πηδᾷ χορεύων ΑΙΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. οἶμοι πεπλήγμεθ' αὖθις ὑπὸ τῆς ληκύθου.
- ΕΤ. ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ  
τουτονὶ 1215  
τὸν πρόλογον οὐχ ἔξει προσάψαι λήκυθον.  
οὐκ ἔστιν ὅστις πάντ' ἀνῆρ εὐδαιμονεῖ·  
ἡ γὰρ πεφυκῶς ἐσθλὸς οὐκ ἔχει βίον,  
ἡ δυσγενὴς ὦν ΑΙΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. Εὐριπίδη· ΕΤ. τί ἔστιν ;
- ΔΙ. ὑφέσθαι μοι δοκεῖ· 1220  
τὸ ληκύθιον γὰρ τοῦτο πνεύσεται πολύ.
- ΕΤ. οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαιμί γε·  
νυνὶ γὰρ αὐτοῦ τοῦτό γ' ἐκκεκόψεται. 1223
- ΔΙ. ἴθι δὴ λέγ' ἕτερον, κατέχου τῆς ληκύθου.
- ΕΤ. Σιδώνιον ποτ' ἄστν Κᾶδμος ἐκλιπὼν  
'Αγήνορος παῖς ΑΙΣ. ληκύθιον ἀπώλεσεν.

1210 A comma seems required after γνῶ : γνῶ Ranke. →  
1212 πεύκησι V al. : πεύκαισι B vulg. Tragely certainly used  
locative-dative forms in -σι, and the MSS. often duly record  
them (see *Introd. to Aesch. Cho.* pp. ci sq. by Ed.). It is  
quite unwarrantable to suppose that such forms are corruptions,  
when corruption was only likely to be the other way. Cf.  
Meisterhans<sup>2</sup>, pp. 94 sq. In *Ly.* 659 *Δηκοσίησι* is retained by  
Neil. Cf. *Ar.* 867 1220 *δοκεῖ* MSS. : *δοκεῖ* most editt. →  
1221 *πνεύσεται* MSS. : corr. Dind. →

ἄλλ' ἐκ χρηστών καὶ γενναίων μοχθηρο-  
τάτους ἀπέδειξας,  
τί παθεῖν φήσεις ἄξιός εἶναι ;

ΔΙ. τεθινῆναι· μὴ τοῦτον ἐρώτα.

ΛΙΣ. σκέψαι τοῖνυν οἷους αὐτοὺς παρ' ἐμοῦ  
παρεδέξατο πρῶτον,

εἰ γενναίους καὶ τετραπήχεις, καὶ μὴ  
διαδρασιπολίτας

μηδ' ἰγοραίους μηδὲ κοβάλους, ὥσπερ νῦν,  
μηδὲ παιούργους, 1015

ἄλλὰ πνέοντας δόρυ καὶ λόγχας καὶ  
λευκολόφους τρυφαλείας

καὶ πῆλῆκας καὶ κνημίδας καὶ θυμούς  
ἐπταβοεῖους.

ΕΤ. καὶ δὴ χωρεῖ τοῦτ' ἐπὶ τὸ κακόν· κρανοποιῶν  
αὐ μ' ἐπιτρίψει.

ΔΙ. καὶ τί σὺ δρῶσας, οὕτως αὐτοὺς γενναίους  
ἐξεδίδαξας, .

Αἰσχύλε, λέξον, μηδ' αὐθαδῶς σεμνυνό-  
μενος χαλέπαινε. 1020

ΛΙΣ. δρῆμα ποιήσας Ἄρεως μεστόν. ΔΙ.  
ποῖον ;

ΛΙΣ. τοὺς ἔπτ' ἐπὶ Τηέβας·  
ὁ θεασίμενος πᾶς ἄν τις ἀνὴρ ἡρώσθη  
δούτι δάμιος εἶναι.

ΔΙ. τοῦτ' ἐμὲ σοι κακὸν εἵργασται· Τηβαίους  
γὰρ πεπόηκας

1012 μοχθηροὺς B: μοχθηροτέρους γ' V. Qii. μοχθηροὺς ἀντ-  
ἀποδείξας 1018 ἐπιτρίψει V 1019 καὶ τί σὺ B: καὶ  
σὺ τί V || ἀνδρείους (τοῦ γενναίου) V

ἀνδρειότερους εἰς τὸν πόλεμον· καὶ τούτου  
γ' οὐνεκα τύπτου.

ΔΙΣ. ἀλλ' ὑμῖν αὐτ' ἐξὴν ἀσκεῖν, ἀλλ' οὐκ  
ἐπὶ τοῦτ' ἐτράπεσθε. 1025  
εἴτα διδάξας Πέρσας μετὰ τοῦτ' ἐπιθυ-  
μῖν ἐξεδίδαξα  
νικᾶν ἀεὶ τοὺς ἀντιπάλους, κοσμήσας  
ἔργον ἄριστον.

ΔΙ. ἐχάρην γοῦν, ἥνικ' ἤκουσα† περὶ Δαρείου  
τεθνεῶτος,  
ὁ χορὸς δ' εὐθύς τῷ χεῖρ' ὥδὶ συγκρούσας  
εἶπεν ἰαυοῖ.

ΔΙΣ. ταῦτα γὰρ ἄνδρας χρή ποιητὰς ἀσκεῖν.  
σκέψαι γὰρ ἀπ' ἀρχῆς 1030  
ὥς ὠφέλιμοι τῶν ποιητῶν οἱ γενναῖοι  
γεγέννηται.

Ὅρφεὺς μὲν γὰρ τελετὰς θ' ἡμῖν κατέδειξε  
φόνων τ' ἀπέχεσθαι,

Μουσαῖος δ' ἐξακέσεις τε νόσων καὶ  
χρησμούς, Ἡσίοδος δὲ

γῆς ἐργασίας, καρπῶν ὥρας, ἀρότους· ὁ  
δὲ θεῖος Ὅμηρος

ἀπὸ τοῦ τιμὴν καὶ κλέος ἔσχεν πλὴν  
τούδ', ὅτι χρήστ' ἐδίδαξε, 1035

τάξεις ἀρετὰς ὀπλίσεις ἀνδρῶν;

ΔΙ. καὶ μὴν οὐ Παντακλέα γε

1024 *εἵνεκα* EV: *εἵνεκα* or *οἵνεκα* al. Cf. 189 crit. note  
1026 τοῖς Πέρσας al. (unmetrical adscript). → || *ἐδίδαξα* MSS.:  
corr. Bentley 1028 *ἥνικ' ἤκουσα περὶ* EV: *ἥνικ' ἀπηγγέλθη*  
περὶ il. *ἥνικα φάσμι' ἐφάνη* Δαρείου Dind. Qu. *ἥνικα γ' ἦν*  
*ἀκούσας πέρι!* →

ἐδίδαξεν ὅμως τὸν σκαιότατον· πρῶτην γοῦν,  
 ἥνικ' ἔπεμπει,  
 τὸ κράνος πρῶτον περιδησάμενος τὸν  
 λόφον ἤμελλ' ἐπιδήσειν.

ΛΙΣ. ἀλλ' ἄλλους τοι πολλοὺς ἀγαθοὺς, ὧν  
 ἦν καὶ Λάμαχος ἥρως·

ᾧθεν ἡμῇ φρὴν ἀπομαξαμένη πολλὰς  
 ἀρετὰς ἐπόησεν, 1040

Πατρόκλων, Τεύκρων θυμολέοντων, ἔν'  
 ἐπαίροιμ' ἄνδρα πολίτην

ἀντακτίνειν αὐτὸν τούτοις, ὅπότεν σάλ-  
 πιγγος ἀκούσῃ.

ἀλλ' οὐ μὰ Δί' οὐ Φαίδρας ἐποίουν  
 πόρνας οὐδὲ Σθενεβοίας,

οὐδ' οἶδ' οὐδεὶς ἦντιν' ἐρῶσαν πάποτε  
 ἐποίησα γυναῖκα. 1044

ΕΤ. μὰ Δί', οὐ γὰρ ἐπὶν τῆς Ἀφροδίτης  
 οὐδέν σοι.

ΛΙΣ. μηδέ γ' ἐπέειν.  
 ἀλλ' ἐπὶ τοι σοὶ καὶ τοῖς σοῖσιν πολλῇ

πολλοῦ 'πικαθῆτο,  
 ὥστε γε καὐτὸν σε κατ' οὖν ἔβαλεν.

ΔΙ. νῆ τὸν Δία τοῦτό γέ τοι δῆ.  
 ἂ γὰρ ἐς τὰς ἀλλοτριὰς ἐπέεις, αὐτὸς

τούτοισιν ἐπλήγῃς.

ΕΤ. καὶ τί βλάπτουσ', ὦ σχέτλι' ἀνδρῶν,  
 τὴν πόλιν ἡμαὶ Σθενέβοιαι;

1037 πρῶτην EV: πρῶτην vet. 1039 ἀγαθοὺς EV (a good instance of the tendency to insert kai for the idiom) 1045  
 οἶδ' γὰρ ἐπὶν V: οἶδ' γὰρ ἦν E: οἶ γὰρ ἐπὶν vulg. →  
 1046 'πικαθῆτο EV (from identity of pronunciation)

ΑΙΣ. ὅτι γενναίαις καὶ γενναίων ἀνδρῶν ἀλόχους  
ἀνέπεισας 1050  
κῶνεια πιεῖν, αἰσχυνθείσας διὰ τοὺς σοὺς  
βέλλεροφόντας.

ΕΤ. πότερον δ' οὐκ ὄντα λόγον τοῦτον περὶ  
τῆς Φαίδρας ξυνέθηκα ;

ΑΙΣ. μὰ Δί', ἀλλ' ὄντ'· ἀλλ' ἀποκρύπτειν  
χρὴ τὸ πονηρὸν τὸν γε ποτητήν,  
καὶ μὴ παρίγειν μηδὲ διδάσκειν. τοῖς  
μὲν γὰρ παιδαρίοισιν  
ἔστι διδάσκαλος ὅστις φρίζει, τοῖς ἡβῶσιν  
δὲ ποηταί. 1055

πάνυ δὴ δεῖ χρηστὰ λέγειν ἡμᾶς.

ΕΤ. ἦν οὖν σὺ λέγῃς Λυκαβηττοῦς  
καὶ Παρνασσῶν ἡμῖν μεγέθη, τοῦτ' ἔστι  
τὸ χρηστὰ διδάσκειν,  
ὃν χρὴ φρίζειν ἀνθρωπείως ;

ΑΙΣ. ἀλλ', ὦ κακὸδαιμον, ἀνίγκη  
μεγάλων γνωμῶν καὶ διανοιῶν ἴσα καὶ  
τὰ ῥήματα τίττειν.  
καῶλως εἰκὸς τοὺς ἡμιθέους τοῖς ῥήμασι  
μεῖζοσι χρῆσθαι· 1060  
καὶ γὰρ τοῖς ἱματίοις ἡμῶν χρῶνται πολὺ  
σεμνοτέροισιν.

ἰμοῦ χρηστῶς καταδείξαντος διελυμνήνω  
σύ.

ΕΤ. τί δρύσας ;

1055 τοῖσιν δ' ἡβῶσι B: τοῖς δ' ἡβῶσι cett.: τοῖς ἡβῶσιν δὲ  
Bentley 1057 Παρνασσῶν BV: Παρνασσῶν vulg.: Παρνηθῶν  
Bentley. → 1060 χρὴν Fri zache; but the reference is  
general (not to σὺ)

ΛΙΣ. πρῶτον μὲν τοὺς βασιλεύοντας ῥάκι'  
ἀμπισχών, ἢν' ἐλεινοὶ  
τοῖς ἀνθρώποις φαίνοντ' εἶναι.

ΕΤ. τοῦτ' οὖν ἔβλαψα τί δρῖσας;

ΛΙΣ. οὐκ οὖν ἐθέλει γε τριηραρχεῖν πλουτῶν  
οὐδεὶς διὰ ταῦτα, 1065  
ἀλλὰ ῥάκιοις περιλλόμενος κλίνει καὶ  
φισὶ πένεσθαι.

ΔΙ. νῆ τὴν Δῆμητρα, χιτῶνί γ' ἔχων οὐλῶν  
ἐρίων ὑπένερθεν  
κῶν ταῦτα λέγων ἑξαπατήσῃ, παρὰ τοὺς  
ἰχθῦς ἀνέκυψεν.

ΛΙΣ. εἴτ' αὖ λαλίαν ἐπιτηδεύσαι καὶ στωμυλίαν  
ἐδίδαξας,

ἢ ἑκέκνωσεν τὰς τε παλαιστρας καὶ τοὺς  
παρύλους ἀνέπεισεν 1070

ἀνταγορεύειν τοῖς ἄρχουσιν. καίτοι τότε  
γ', ἡνίκ' ἐγὼ ἔζων,

οὐκ ἠπίσταντ' ἀλλ' ἡ μῆζαν καλέσαι καὶ  
ῥυτταπαῖ εἰπεῖν.

ΔΙ. νῦν δ' ἀντιλέγει, κοῦκέτ' ἐλαύνων πλεῖ  
δευρὶ καίθις ἐκείσε.

ΛΙΣ. πρῶτον δὲ κακῶν οὐκ αἰτιὸς ἐστ' ;  
οὐ προαγωγὸς κατέδειξ' οὗτος,  
καὶ τικτούσας ἐν τοῖς ἱεροῖς, 1080

1063 ἐλεινοὶ MSS. Bentley restored the Attic form  
1064 φαίνοντ' E: φαίνωντ' V 1066 ἀλλὰ ῥάκιοις E: ἀλλ'  
ἐν ῥάκιοις V. (MSS. often show ignorance of the lengthening  
before ρ) περιλλόμενος E (made from -ελλ-) V: περιελλόμενος  
vulg.: περιλάμενος Cobet. → 1076 ἐλαίνει καὶ VE:  
ἐλαύνει καὶ πλεῖν vulg.: corr. Dindl.

καὶ φασκούσας οὐ ζῆν τὸ ζῆν ;  
 κἀτ' ἐκ τούτων ἢ πόλις ἡμῶν  
 ὑπογραμματέων ἀνεμεστώθη  
 καὶ βωμολόχων δημοσιθήκων 1085  
 ἐξαπατώντων τὸν δῆμον αἰεὶ·  
 λαμπάδα δ' οὐδεὶς οἶός τε φέρειν  
 ὑπ' ἀγυμνασίας ἔτι νυνί.

ΔΙ. μὰ Δι' οὐ διῆθ', ὥστ' ἐπαφηνύνηθην  
 Παιναθηναίοισι γελῶν, ὅτε διῆ 1090  
 βραδὺς ἀνθρωπός τις ἔθει κύψας  
 λευκὸς πίων ὑπολειπόμενος,  
 καὶ δεινὰ ποιῶν· κἀθ' οἱ Κεραμῆς  
 ἐν ταῖσι πύλαις παίουσ' αὐτοῦ  
 γαστέρα πλευρὰς λαγόνας πυγῇ· 1095  
 ὁ δὲ τυπτόμενος ταῖσι πλατείαις  
 φυσῶν τὴν λαμπιδ' ἔφευγε.

ΧΘ. μέγα τὸ πρᾶγμα, πολὺ τὸ νεῖκος, ἰδρὸς  
 ὁ πόλεμος ἔρχεται.  
 χαλεπὸν οὖν ἔργον διαιρεῖν, 1100  
 ὅταν ὁ μὲν τεῖνῃ βιαίως,  
 ὁ δ' ἐπαναστρέφειν δύνηται κίπερείδε-  
 σθαι τορῶς.  
 ἀλλὰ μὴ 'ν ταύτῳ καθήσθον  
 εἰσβολαὶ γίρ· εἰσι πολλαὶ χᾶτεραι  
 σοφισμάτων.  
 ὃ τι περ οὖν ἔχeton ἐρίζειν, 1106  
 λέγετον, ἔπιτον, ἀνὰ δὲ δέρετον

1086 Ejected by Bergk 1089 ἐπ' ἀφανέσθην B: ἀνα-  
 φανέσθην V: ἐναφανέσθην al.: corr. Bentley 1106 ἀναδ-  
 ρετον m.c. except one (ἀναδέρσετον): corr. Thiersch. Others  
 read ἀναδέρσετον or ἀνὰ δ' ἐρεσθον

ταῖ τε παλαιὰ καὶ τὰ καινὰ,  
καίπικινδυνεύετον λεπτὸν τι καὶ σοφὸν  
λέγειν.

εἰ δὲ τοῦτο καταφοβεῖσθον, μή τις  
ἰμαθία προσῇ

τοῖς θεωμένοισιν, ὥς τὰ 1110

λεπτὰ μὴ γινῶναι λεγόντων,  
μηδὲν ὀρρωδεῖτε τοῦθ'· ὥς οὐκ ἔθ' οὕτω  
ταῦτ' ἔχει.

ἐστρατευμένοι γίρ εἰσι,  
βιβλίον τ' ἔχων ἕκαστος μανθάνει τὰ  
δεξιὰ·

αἱ φύσεις τ' ἄλλως κρείττειται, 1115

νῦν δὲ καὶ παρηνόηται.

μηδὲν οὖν δείσῃτον, ἀλλὰ  
πάντ' ἐπέξιτον, θεατῶν γ' οὐνεχ', ὥς  
οὐτῶν σοφῶν.

ΕΤ. καὶ μὴν ἐπ' αὐτοὺς τοὺς προλόγους σου  
τρέψομαι,

ὅπως τὸ πρῶτον τῆς τραγῳδίας μέρος 1120

πρώτιστον αὐτοῦ βασανιῶ τοῦ δεξιῦ.

ἰσαφὴς γὰρ ἦν ἐν τῇ φράσει τῶν πραγ-  
μάτων.

ΔΙ. καὶ ποῖον αὐτοῦ βασανιεῖς ;

ΕΤ. πολλοὺς πάνν.

πρῶτον δέ μοι τὸν ἐξ Ὀρεστείας λέγε.

ΔΙ. ἄγε δὴ σῶπα πῶς ἀνὴρ. λέγ', Λίσχυλε.

ΑΙΣ. Ἐρμῇ χθόνιε, πατρὶ' ἐποπτεύων  
κρίστη 1126



σωτήρ γενοῦ μοι σύμμαχός τ'  
αἰτουμένῳ.

ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.  
τούτων ἔχεις ψέγειν τι; ΕΤ. πλεῖν ἢ  
δώδεκα. 1129

ΑΙ. ἀλλ' οὐδὲ πῖντα γ' ἐστὶ ταῦτ' ἀλλ' ἢ τρία.

ΕΤ. ἔχει δ' ἕκαστον εἰκοσὶν γ' ἁμαρτίας.

ΔΙ. Λίσχυλε, παραινῶ σοι σιωπᾶν· εἰ δὲ μή,  
πρὸς τρισὶν ἱαμβείοισι προσοφείλων φαιεῖ.

ΑΙΣ. ἐγὼ σιωπῶ τῷδ'; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.

ΕΤ. εὐθὺς γὰρ ἡμίρτηκεν οὐρίνιόν γ' ὅσον. 1135

ΑΙΣ. ὀρᾷς ὅτι ληρεῖς; ἀλλ' ὀλίγον γέ μοι μέλει·  
πῶς φῆς μ' ἁμαρτεῖν; ΕΤ. αὐθις ἐξ  
ἀρχῆς λέγε.

ΑΙΣ. Ἑρμῇ χθόνιε, πατρῷ ἐποπτεύων  
κράτη

ΕΤ. οὐκ οὐν Ὀρέστης τοῦτ' ἐπὶ τῷ τύμβῳ λέγει  
τῷ τοῦ πατρὸς τεθνεώτος;

ΑΙΣ. οὐκ ἄλλως λέγω. 1140

ΕΤ. πότερ' οὖν τὸν Ἑρμῆν, ὡς ὁ πατὴρ ἀπώλετο  
αὐτοῦ βιαίως ἐκ γυναικείας χειρὸς  
δόλοισι λαθραίοις, ταῦτ' ἐποπτεύειν  
ἔφη;

ΔΙ. οὐ δῆτ' ἐκεῖνος, ἀλλὰ τὸν ἐριούνιον 1144  
Ἑρμῆν χθόνιον προσεῖπε, κῆδὴλου λέγων  
ὅτι πατρῶον τοῦτο κέκτηται γέρας.

1129 τούτων ἔχεις ψέγειν τι; is given to ΔΙ. in ΕΥ, and some editors so assign 1130 1130 ἀλλ' οὐδὲ πάντα ταῦτά γ' ἔστ'

V al.: ταῦτα πάντα γ' ἔστ' B al.: corr. Ed. → 1136

For the distribution see → 1138 κράτη, vulg.: κράτη

Ed. → 1144 ἐκεῖνος B: ἐκείνον V. →

- ΕΤ. ἔτι μείζον ἐξημαρτες ἢ ἡγὼ βουλόμεν·  
εἰ γὰρ πατρῷον τὸ χθόνιον ἔχει γέρας,
- ΔΙ. οὕτω γ' ἂν εἴη πρὸς πατρὸς τυμβωρύχος.
- ΛΙΣ. Διόνυσε, πίνεις οἶνον οὐκ ἀνθοσμίαν. 1150
- ΔΙ. λέγ' ἕτερον αὐτῷ· σὺ δ' ἐπιτήρει τὸ βλαῖβος.
- ΛΙΣ. σωτήρ γενοῦ μοι σύμμαχος τ'  
αἰτουμένω.  
ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.
- ΕΤ. δις ταυτὸν ἡμῖν εἶπεν ὁ σοφὸς Λισχύλος.
- ΛΙΣ. πῶς δις ;
- ΕΤ. σκόπει τὸ ῥῆμ'· ἐγὼ δέ σοι φρίσω. 1155  
ἦκω γὰρ ἐς γῆν, φησί, καὶ κατέρχομαι·  
ἦκειν δὲ ταυτόν ἐστι τῷ κατέρχομαι.
- ΔΙ. νῆ τὸν Δι', ὅσπερ γ' εἴ τις εἴποι γείτοιν,  
χρήσον σὺ μάκτραν, εἰ δὲ βούλει,  
κάρδοπον.
- ΛΙΣ. οὐ δῆτα τοῦτό γ', ὃ κατεστωμυλμένε 1160  
ἄνθρωπε, ταῦτ' ἔστ', ἀλλ' ἄριστ' ἐπῶν ἔχον.
- ΔΙ. πῶς δὴ; δίδαξον γάρ με καθ' ὅ τι διηλέγεις.
- ΛΙΣ. ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅττι μετῇ πάτρας·  
χωρὶς γὰρ ἄλλης συμφορᾶς ἐλήλυθεν·  
φεύγων δ' ἀνὴρ ἦκει τε καὶ κατέρχεται.
- ΔΙ. εὖ, νῆ τὸν Ἀπόλλω. τί σὺν λέγεις, Εὐρύπιδη;
- ΕΤ. οὐ φημὶ τὸν Ὀρέστην κατελθεῖν οἰκαδε·  
λαίβρα γὰρ ἦλθεν, οὐ πιθὼν τοὺς κυρίους.

1147 μείζον V: μάλλον R

1149 οὕτω γ' ἂν V: οὕτως ἂν R

1155 Others give πῶς δις; to ΔΙ.

1157 ἦκειν δὲ MSS.:

ἦκω δὲ Aul. Gell. 13. 24 and edit. It is hard to see why ἦκειν should have been substituted for a genuine ἦκω. It is imaginable Greek to say 'to come (ἦκειν) is the same thing as your κατέρχομαι'.

- ΔΙ. εὐ, νῆ τὸν Ἑρμῆν· ὅ τι λέγεις δ' οὐ μανθάνω.  
 ΕΤ. πέραινε τοίνυν ἕτερον.  
 ΔΙ. ἴθι πέραινε σύ, 1170  
 Αἰσχὺλ', ἀνύσας· σὺ δ' εἰς τὸ κακὸν  
 ἀπόβλεπε.  
 ΑΙΣ. τύμβου δ' ἐπ' ὄχθῃ τῷδε κηρύσσω  
 πατρὶ  
 κλύειν, ἀκούσαι.  
 ΕΤ. τοῦθ' ἕτερον αὖ δις λέγει,  
 κλύειν, ἀκούσαι, ταὐτὸν ὃν σαφέστατα.  
 ΔΙ. τεθνηκόσιν γὰρ ἔλεγεν, ὦ μοχθρῆ σύ, 1175  
 οἷς οὐδὲ τρίς λέγωντες ἐξικνούμεθα.  
 ΑΙΣ. σὺ δὲ πῶς ἐποίεις τοὺς προλόγους ;  
 ΕΤ. ἐγὼ φράσω·  
 καὶν που δις εἶπω ταὐτὸν ἢ στοιβῆν ἰδῆς  
 ἐνούσαν ἔξω τοῦ λόγου, κατὰπτυσον. 1179  
 ΔΙ. ἴθι δὴ λέγ'· οὐ γάρ μουστὶν ἀλλ' ἀκουστέα  
 τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.  
 ΕΤ. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων  
 ἀνὴρ, 1182  
 ΑΙΣ. μὰ τὸν Δι' οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει,  
 ὄντινί γε, πρὶν φῦναι μέν, ἀπόλλων ἔφη  
 ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι·  
 πῶς οὗτος ἦν τὸ πρῶτον εὐδαίμων ἀνὴρ ;  
 ΕΤ. εἰτ' ἐγένετ' αὐθις ἀθλιώτατος βροτῶν.  
 ΑΙΣ. μὰ τὸν Δι' οὐ δῆτ'· οὐ μὲν οὖν ἐπαύσατο.

1173 αἰθῆι mss. : corr. Bake ; cf. 1154 1182 εὐτυχῆς  
 EV (apparently a gloss) : εὐδαίμων al., cf. next line 1184  
 πρὶν φῦναι μὲν EV : πρὶν ἢ (ἢ καὶ) φῦναι al. : πρὶν πεφικέν'  
 Maydes, with much probability. → 1186 εὐτυχῆς mss. :  
 εὐδαίμων editt.

πῶς γάρ; ὅτε δὴ πρῶτον μὲν αὐτὸν  
γενόμενον

χειμῶνος ὄντος ἐξέθεσαν ἐν ὀστρίκῃ, 1190  
ἵνα μὴ κτραφεῖς γένοιτο τοῦ πατρὸς φονεύς·  
εἶθ' ὡς Πόλυβον ἤρρησεν οἰδῶν τὸ πόδε·  
ἔπειτα γραῦν ἔγημεν αὐτὸς ὢν νέος,  
καὶ πρὸς γε τούτοις τὴν ἑαυτοῦ μητέρα·  
εἶτ' ἐξετύφλωσεν αὐτόν.

ΔΙ. ἐνδαίμων ἄρ' ἦν, 1195

εἰ κίστρατήγησέν γε μετ' Ἑρασινίδου.

ΕΤ. ληρεῖς ἐγὼ δὲ τοὺς προλόγους καλοὺς ποιῶ.

ΛΙΣ. καὶ μὴν μὰ τὸν Δί' οὐ κατ' ἔπος γέ  
σου κνίσω

τὸ ῥῆμ' ἕκαστον, ἀλλὰ σὺν τοῖσιν θεοῖς  
ἀπὸ ληκυθίου σου τοὺς προλόγους διαφθερῶ.

ΕΤ. ἀπὸ ληκυθίου σὺ τοὺς ἐμούς;

ΛΙΣ. ἐνὸς μόνου. 1201

ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν  
καὶ κηδάριον καὶ ληκύθιον καὶ θυλίκιον,  
ἐν τοῖς ἱαμβείοισι. δείξω δ' αὐτίκα.

ΕΤ. ἰδοῦ, σὺ δείξεις;

ΛΙΣ. φημί. καὶ δὴ χρὴ λέγειν. 1205

ΕΤ. Αἴγυπτος, ὡς ὁ πλείστος ἔσπαρται  
λόγος,

ξὺν παισὶ πεντήκοντα ναυτίλῳ πλάτῃ  
Ἄργος κατασχὼν ΛΙΣ. ληκύθιον ἀπώ-  
λεσεν.

1197 καλοῖς ΕΥ: καλῶς vulg.  
form not of the best Attic)

αὐθάρκων ΜΝΑ.: corr. Dind. →  
λὴ λέγειν to ΔΙ.

1203 ἐναρμόττειν Ε (a  
form not of the best Attic)  
1203 (μη. κατὰ κηδάριον! →:  
1206 Others give καὶ δὴ

- ΔΙ. τουτὶ τί ἦν τὸ ληκύθιον; οὐ κλαύσεται;  
λέγ' ἕτερον αὐτῷ πρόλογον, ἵνα καὶ γνῶ,  
πάλιν. 1210
- ΕΤ. Διόνυσος, ὃς θύρσοισι καὶ νεβρῶν  
δοραῖς  
καθαπτὸς ἐν πεύκησι Παρνασσὸν  
κάτα  
πηδᾷ χορεύων ΑἰΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. οἴμοι πεπλήγμεθ' αὖθις ὑπὸ τῆς ληκύθου.
- ΕΤ. ἀλλ' οὐδὲν ἔσται πρᾶγμα· πρὸς γὰρ  
τουτονὶ 1215  
τὸν πρόλογον οὐχ ἔξει προσάψαι λήκυθον.  
οὐκ ἔστιν ὅστις πάντ' ἀνὴρ εὐδαιμονεῖ·  
ἡ γὰρ πεφυκῶς ἐσθλὸς οὐκ ἔχει βίον,  
ἡ δυσγενὴς ὦν ΑἰΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. Εὐριπίδῃ· ΕΤ. τί ἔστιν;
- ΔΙ. ὑφέσθαι μοι δοκεῖ· 1220  
τὸ ληκύθιον γὰρ τοῦτο πνεύσεται πολύ.
- ΕΤ. οὐδ' ἂν μὰ τὴν Δήμητρα φροντίσαιμί γε·  
νυνὶ γὰρ αὐτοῦ τοῦτο γ' ἐκκεκόψεται. 1223
- ΔΙ. ἴθι δὴ λέγ' ἕτερον, κἀπέχου τῆς ληκύθου.
- ΕΤ. Σιδωνιόν ποτ' ἄστν Κάδμος ἐκλιπὼν  
Ἀγήνορος παῖς ΑἰΣ. ληκύθιον ἀπώλεσεν.

1210 A comma seems required after γνῶ: γνῶ Ranke. →

1212 πείκῃσι V al.: πείκασι B vulg. Tragedy certainly used iocative-dative forms in -οι, and the mss. often duly record them (see Introd. to Aesch. *Cho.* pp. ci sq. by Ed.). It is quite unwarrantable to suppose that such forms are corruptions, when corruption was only likely to be the other way. Cf. Meisterhans<sup>2</sup>, pp. 94 sq. In *Ep.* 659 *δικασίῃσι* is retained by Neil. Cf. *Ar* 867. 1220 *δοκεῖν* mss.: *δοκεῖ* most editt. →

1221 *πνεύσεται* mss.: corr. Dind. →

- ΔΙ. ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον,  
ἵνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν.
- ΕΤ. τὸ τί ;  
ἐγὼ πρίωμαι τῷδ' ; ΔΙ. ἐὰν πείθῃ γ' ἐμοί.
- ΕΤ. οὐ δὴτ', ἐπεὶ πολλοὺς προλόγους ἔξω  
λέγειν 1230  
ἵν' οὗτος οὐχ ἔξει προσύψαι ληκύθιον.  
Πέλοψ' ὁ Ταντάλειος εἰς Πίσαν μολὼν  
θοαῖσιν ἵπποις ΛΙΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. ὀρῆς, προσήψεν αὐθις αὐτὴν τὴν λήκυθον.  
ἄλλ', ὡγίθ', ἔτι καὶ νῦν ἀπόδος πίσῃ  
τέχνη 1235  
λήψει γὰρ ὀβολοῦ πᾶν καλὴν τε κὺγαθὴν.
- ΕΤ. μὰ τὸν Δί' οὐπῶ γ' ἔτι γὰρ εἰσί μοι συχνοί.  
Οἰνεὺς ποτ' ἐκ γῆς ΛΙΣ. ληκύθιον  
ἀπώλεσεν.
- ΕΤ. ἔασον εἰπεῖν πρῶθ' ὅλον με τὸν στίχον.  
Οἰνεὺς ποτ' ἐκ γῆς πολύμετρον λαβὼν  
στάχυν, 1240  
θύων ἀπαρχὰς ΛΙΣ. ληκύθιον ἀπώλεσεν.
- ΔΙ. μεταξὺ θύων ; καὶ τίς αὖθ' ὑφείλετο ;
- ΕΤ. ἔα αὐτόν, ὃ τᾶν πρὸς τοδὶ γὰρ εἰπάτω.  
Ζεὺς, ὥς λέλεκται τῆς ἀλθθείας ὕπο,
- ΔΙ. ἀπολείς ἐρεῖ γάρ, ληκύθιον ἀπώλεσεν.  
τὸ ληκύθιον γὰρ τοῦτ' ἐπὶ τοῖς προλό-  
γοισί σου 1245  
ὥσπερ τὰ σὺκ' ἐπὶ τοῖσιν ὀφθαλμοῖς ἔφω.

1231 ληκύθιον B al. : λήκυθον V al. For the final tribrach  
cf. 1203 n. and Introd. p. xxviii 1235 ἀπόδος one μ. and  
many critica. → 1243 ἔα αὐτόν V : ἔασον B : ἔα γ' αὐτόν  
(or ἔασον αὐτόν) al. → 1245 ἀπολείς B : ἀπολείς V. →

ἀλλ' ἐς τὰ μέλη πρὸς τῶν θεῶν αὐτοῦ  
τραποῦ.

ET. καὶ μὴν ἔχω γ' ὡς αὐτὸν ἐπιδείξω κακὸν  
μελοποιὸν ὄντα καὶ ποιοῦντα ταῦτ' ἀεί. 1250

XO. τί ποτε πρᾶγμα γενήσεται ;  
φροντίζειν γὰρ ἔγωγ' ἔχω,  
τὴν ἄρα μέμψιν ἐποιήσει  
ἀνδρὶ τῷ πολὺ πλείστα δὴ  
καὶ κύλλιστα μέλη ποιή- 1255  
σαντι τῶν μέχρι νυνί.  
θαυμάζω γὰρ ἔγωγ' ὅπη  
μέμψεται ποτε τοῦτον  
τὸν βακχεῖον ἄνακτα,  
καὶ δέδοιχ' ὑπὲρ αὐτοῦ. 1260

ET. πάνυ γε μέλη θαυμαστά· δείξει δὴ τάχα.  
εἰς ἐν γὰρ αὐτοῦ πάντα τὰ μέλη ξυντεμῶ.

ΔΙ. καὶ μὴν λογιόμην ταῦτα τῶν ψήφων λαβών.

ET. Φθιῶτ' Ἀχιλλεῦ, τί ποτ' ἀνδρο-  
δύϊκτον ἀκούων

ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν ; 1265

Ἑρμᾶν μὲν πρόγονον τίομεν γένος οἱ  
περὶ λίμναν.

ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν ;

1249 οἷς (for ὡς) Dobree. → " ἐπιδείξω R : ἀποδείξω V. →  
1252 φροντίζω conj. Blaydes and Ed. (with different render-  
ings). → 1256 τῶν ἐτι νῦν ὄντων RV : τῶν νῦν ἐτ' ὄντων  
al. : τῶν μέχρι νυνί Meineke (led by schol.) : τῶν ἐτι νυνί  
Bentley. (Qu. τῶν ἐπιδόντων ? → 1257-1260 Bracketed  
by some editors. See note (→) at 1260 1263 λογιόμην  
γ' αὐτὰ Dobree. But ταῦτα opposes these to the previous  
quotations. There is a stage-direction διαβλὼν προσαυλεῖ τις  
in the mss. →

- ΔΙ. δύο σοὶ κόπω, Λίσχυλε, τούτω.  
 ΕΤ. κύδιστ' Ἀχαιῶν Ἀτρέως πολυκοίρανε  
 μάνθανέ μου παῖ. 1270  
 ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν ;  
 ΔΙ. τρίτος, Λίσχυλε, σοὶ κόπος οὗτος.  
 ΕΤ. εὐφαιμεῖτε μελισσονόμοι δόμον Ἀρτέ-  
 μιδος πέλας οἴγειν  
 ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν ; 1275  
 κύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον  
 ἀνδρῶν  
 ἰὴ κόπον οὐ πελάθεις ἐπ' ἄρωγάν ;  
 ΔΙ. ὦ Ζεῦ βασιλεῦ, τὸ χρήμα τῶν κύπων ὅσον.  
 ἐγὼ μὲν οὖν ἐς τὸ βαλανεῖον βούλομαι  
 ὑπὸ τῶν κόπων γὰρ τὼ νεφρῶ βουβωνιῶ.  
 ΕΤ. μή, πρὶν γ' ἂν ἀκούσῃς χιτέραν στάσιν  
 μελῶν 1281  
 ἐκ τῶν κιθαρηδικῶν νόμων εἰργασμένην.  
 ΔΙ. ἴθι δὴ πέραινε, καὶ κόπον μὴ προστίθει.  
 ΕΤ. ὅπως Ἀχαιῶν δῖθρονον κρείτος, Ἑλ-  
 λάδος ἥβας,  
 τοφλαττόθρατ τοφλαττόθρατ. 1285  
 Σφίγγα δυσαμεριᾶν πρύτανιν κύνα  
 πέμπει,  
 τοφλαττόθρατ τοφλαττόθρατ.

1276 δειον V vulg. : δειον al. and Aesch. Ag. 104 : δει δειον in R represents δ written in correction over σ 1281 πρὶν γ' ἀκούσῃς MSS. : corr. Elmsley. Even a tragedian will hardly dialogue with ἂν in his colloquial style 1285 ἥβας RV : ἥβας al. as in MSS. of Aesch. Ag. 110 (Qu. ἥβαν 'of the several contingents')? 1287 δυσαμεριᾶν MSS. : corr. Dind.



σὺν δορὶ καὶ χερὶ πράκτορι θούριος  
ὄρνις,

τοφλαττόθρατ τοφλαττόθρατ. 1290

κυρεῖν παρασχὼν ἰταμαῖς κυσὶν  
ἀεροφοίοις,

τοφλαττόθρατ τοφλαττόθρατ.

τὸ συγκλινές τ' ἐπ' Αἴαντι.

τοφλαττόθρατ τοφλαττόθρατ. 1295

ΔΙ. τί τὸ φλαττόθρατ τοῦτ' ἐστίν; ἐκ  
Μαραθῶνος, ἥ

πόθεν συνέλεξας ἰμονιστρόφου μέλη;

ΑΙΣ. ἀλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ  
ἤνεγκον αὐθ', ἵνα μὴ τὸν αὐτὸν Φρυνίχῳ  
λειμῶνα Μουσῶν ἱερὸν ὀφθείην  
δρέπων. 1300

οὗτος δ' ἀπὸ πάντων μέλι φέρει παροινίων,  
σκολίων Μελήτου, Καρικῶν αὐλημάτων,  
θρήνων, χορείων. τάχα δὲ δηλωθήσεται.  
ἐνεγκάτω τις τὸ λύριον. καίτοι τί δεῖ

λύρας ἐπὶ τούτου; ποῦ ἔστιν ἡ τοῖς  
ὁστράκοις 1305

αὕτη κροτούσα; δεῦρο Μοῦσ' Εὐριπίδου,  
πρὸς ἥνπερ ἐπιτήδεια ταδί γ' ἄδειν μέλη.

1290 Qu. ἀλλ' οὖν ἐγὼ μὲν <γ>? 1301 μὲν MSS.: μέλι A. Palmer. →: παροινίδιον MSS., but παροινίδιον would be required by metre: παροιρίων (Kock) gives at least a welcome text 1303 χορείων RV: χορείων one MS. → 1305 ἐπὶ τούτων V: ἐπὶ τοῖσιν B, which shows an alteration of τούτου to τούτων: corr. Ed. →: ἐπὶ τοῖσιν one MS. and several editt. 1307 τὰς ἐστ' vulg.: τὰς ἐστ' B: ταὐτ' ἐστ' V: τὰς γ' Hermann, but the article would be required; with ταῖς γ' (Ed.) it is not necessary



δύστανον ὄνειρον  
 πέμπεις ἐξ ἀφανούς,  
 Ἴδιδα πρόμολον,  
 ψυχὰν ἄψυχον ἔχοντα,  
 1335 μελαίνας Νυκτὸς παῖδα,  
 φρικῶδη δεινὰν ὄψιν,  
 μελανονεκνείμονα,  
 φόνια φόνια δερκόμενον,  
 μεγάλους ὄνυχας ἔχοντα;  
 ἀλλὰ μοι ἀμφίπολοι λύχρον ἄψατε  
 κῦλπισί τ' ἐκ ποταμῶν δρόσον ἄρατε,  
 θέρμετε δ' ὕδωρ,  
 ὥς ἂν θεῖον ὄνειρον ἀποκλύσω. 1340  
 ἰὼ πόντιε δαῖμον,  
 τοῦτ' ἐκεῖν' ἰὼ ξύνοικοι,  
 τάδε τέρα θεύσασθε,  
 τὸν ἀλεκτρυόνα μου συναρπάσασα  
 φρούδη Ἰλύκη.  
 Νύμφαι ὀρεσσίγονοι,  
 ὦ Μανία, ξύλλαβε. 1345  
 ἐγὼ δ' ἡ τάλαινα προσέχουσ' ἔτυχον  
 ἐμαυτῆς ἔργοισι,  
 λίνου μεστὸν ἄτρακτον  
 εἰεῖεῖεῖεῖεῖλίσσουσα χεροῖν,  
 κλωστήρα ποιούσ', ὅπως  
 1350 κνεφαῖος εἰς ἀγορὰν  
 φέρουσ' ἀποδοίμαν·

1333 πρόμολον EV: πρόμολον (προσ-) ul.  
 ἔτερα R: τάδε τέρατα V: corr. L. Dindorf. →  
 1314 crit. note

1342 τὰ δ  
 1348 Cf.

ὁ δ' ἀνέπτατ' ἀνέπτατ' ἐς αἰθέρα  
 κουφοτάταις πτερύγων ἄκμαῖς·  
 ἐμοὶ δ' ἄχε' ἄχεα κατέλιπε,  
 δάκρυα δάκρυά τ' ἀπ' ὀμμάτων  
 ἔβαλον ἔβαλον ἡ τλίμων. 1355  
 ἀλλ', ὦ Κρήτες, Ἴδας τέκνα,  
 τὰ τόξα λαβόντες ἐπαμύνατε,  
 τὰ κῶλά τ' ἀμπάλλετε, κυ-  
 κλούμενοι τὴν οἰκίαν.  
 ὤμα δὲ Δίκτυννα παῖς ἡ καλὰ  
 τὰς κυνίσκας ἔχουσ' ἐλθέτω 1360  
 διὰ δόμων πανταχῇ.  
 σὺ δ', ὦ Διὸς διπύρους ἀνέχουσα  
 λαμπάδας ὀξυτάτας χε-  
 ροῖν ἱεκάτα, παρύφηνον  
 ἐς Γλύκης, ὅπως ἂν  
 εἰσελθοῦσα φωρύσω.

- ΔΙ. παύσασθον ἤδη τῶν μελῶν.  
 ΑΙΣ. κύμοιγ' ἄλις.  
 ἐπὶ τὸν σταθμὸν γὰρ αὐτὸν ἀγαγεῖν  
 βούλομαι, 1365  
 ὅπερ ἐξελέγξει τὴν πόησιν ἡμῶν μόνον·  
 τὸ γὰρ βίρος νῶ βασανιεῖ τῶν ῥημάτων.  
 ΔΙ. ἴτε δεῦρό νυν, εἴπερ γε δεῖ καὶ τοῦτό με,  
 ἀνδρῶν ποητῶν τυροπωλῆσαι τέχνην.  
 ΧΟ. ἐπίπονοί γ' οἱ δεξιοί. 1370  
 τόδε γὰρ ἕτερον αὖ τέρας

1359 παῖς Ἀρτεμις καλὰ MSS.: corr. Koek 1362 δεῖτά-  
 ταιν al. → 1366 ὅπερ ἐξελέγξει (or γ' ἐλέγξει) and μόνον  
 al. → 1367 νῶ EV: νῶν some editt. from one MS.

νεοχμόν, ἀτοπίας πλέων,  
 ὃ τίς ἂν ἐπενόησεν ἄλλος;  
 μὰ τόν, ἐγὼ μὲν οὐδ' ἂν εἴ τις  
 ἔλεγέ μοι τῶν ἐπιτυχόντων, 1375  
 ἐπιθόμην, ἀλλ' ὥόμην ἂν  
 αὐτὸν αὐτὰ ληρεῖν.

ΔΙΟΝΤΣΟΣ. ΛΙΣΧΤΛΟΣ. ΕΤΡΙΠΙΔΗΣ.  
ΠΛΟΥΤΩΝ

- ΔΙ. ἴθι νυν παρίστασθον παρὰ τῷ πλάστιγγ',  
 ΑΙΣ. ΕΤ. ἰδοῦ.  
 ΔΙ. καὶ λαβομένω, τὸ ῥῆμ' ἐκάτερος εἶπατον,  
 καὶ μὴ μεθῆσθον, πρὶν ἂν ἐγὼ σφῶν  
 κοκκύσω· 1380  
 ΑΙΣ. ΕΤ. ἐχόμεθα.  
 ΔΙ. τοῦπος νῦν λέγετον εἰς τὸν σταθμόν.  
 ΕΤ. εἴθ' ὄφελ' Ἀργοῦς μὴ διαπτάσθαι  
 σκάφος  
 ΑΙΣ. Σπερχειὲ ποταμὲ βουνόμοι τ' ἐπι-  
 στροφαί,  
 ΔΙ. κόκκυ, μέθεσθε· καὶ πολὺ γε κατωτέρω  
 χωρεῖ τὸ τοῦδε. ΕΤ. καὶ τί ποτ' ἐστὶ  
 τᾶτιον; 1385  
 ΔΙ. ὅτι εἰσέθηκε ποταμον, ἐρισπωλικῶς  
 ὑγρὸν ποιήσας τοῦπος ὥσπερ τᾶρια,

1373 ἐπενόησεν V: ἐποίησεν B 1378 ἴθι δὲ EV: ἴθι  
 νυν al.; cf. 372 1384 μεθεῖτε Mss. and in 1383: μεθεσθε  
 Porson, but it is not easy to see why the corruption occurred.  
 μεθεῖτε may possibly be right

σὺ δ' εἰσέθηκας τοῦπος ἐπτερωμένον.

ΕΤ. ἀλλ' ἕτερον εἰπάτω τι κἀντιστησάτω.

ΔΙ. λάβεσθε τοῖνον αὖθις.

ΑΙΣ. ΕΤ. ἦν ἰδού. ΔΙ. λέγε. 1390

ΕΤ. οὐκ ἔστι Πειθοῦς ἱρὸν ἄλλο πλην  
λόγος.

ΑΙΣ. μόνος θεῶν γὰρ Θάνατος οὐ δώρων  
ἐρᾷ.

ΔΙ. μέθεσθε· μέθεσθε· καὶ τὸ τοῦδέ γ' αὖ  
ῥέπει· 1393

θάνατον γὰρ εἰσέθηκε βαρύτατον κακόν.

ΕΤ. ἐγὼ δὲ πειθῶ γ', ἔπος ἄριστ' εἰρηνμένον.

ΔΙ. πειθῶ δὲ κοῦφόν ἐστι καὶ νοῦν οὐκ ἔχον.  
ἀλλ' ἕτερον αὖ ζητεῖ τι τῶν βαρυστιθμῶν,  
ὃ τι σοι καθέλξει, καρτερόν τε καὶ μέγα.

ΕΤ. φέρε ποῦ τοιοῦτο δῆτά μουστί; ποῦ;

ΔΙ. φράσω·  
βέβληκ' Ἀχιλλεὺς δύο κύβω καὶ  
τέτταρα. 1400

λέγουτ' ἄν, ὡς αὕτη 'στὶ λοιπὴ σφῶν  
στάσις.

ΕΤ. σιδηροβριθές τ' ἔλαβε δεξιᾷ ξύλον.

ΑΙΣ. ἐφ' ἄρματος γὰρ ἄρμα καὶ νεκρῷ  
νεκρός—

ΔΙ. ἐξηπάτηκεν αὖ σε καὶ νῦν. ΕΤ. τῷ  
τρόπῳ;

1393 μεθεῖτε μεθεῖτε MSS.; corr. Porson, but perhaps μεθεῖθ' is right, cf. 1384. → Van Leeuwen gives καὶ τὸ τοῦδ' ἄλλ. τοῦ Euripides 1394 κακὸν RV: κακῶν al. 1403 Qui. κᾶν (for kai)! →

ΔΙ. δὴ ἄρματ' εἰσήνεγκε καὶ νεκρὰ δύο, 1405  
οὓς οὐκ ἂν ἄραιντ' οὐδ' ἑκατὸν Λιγύπτιοι.

ΔΙΣ. καὶ μηκέτ' ἔμοιγε κατ' ἔπος, ἰλλ' ἐς τὸν  
σταθμὸν

αὐτός, τὰ παιδῖ, ἢ γυνή, Κηφισοφῶν,  
ἐμβαῖς καθήσθω συλλαβὼν τὰ βιβλία·  
ἐγὼ δὲ δὴ ἔπη τῶν ἐμῶν ἐρῶ μόνον. 1410

ΔΙ. ἄνδρες φίλοι, κίγῳ μὲν αὐτοὺς οὐ κρινῶ.  
οὐ γὰρ δι' ἔχθρας οὐδετέρῳ γενήσομαι.  
τὸν μὲν γὰρ ἡγοῦμαι σοφόν, τῷ δ' . . .  
ἥδομαι.

ΠΛ. οὐδὲν ἄρα πράξεις ὥνπερ ἦλθες οὐνεκα.

ΔΙ. εἰδὲν δὲ κρίνω;

ΠΛ. τὸν ἕτερον λαβὼν ἄπει, 1415  
ὁπότερον ἂν κρίνης, ἵν' ἔλθῃς μὴ μίτην.

ΔΙ. εὐδαιμονοίης. φέρε, πύθεσθέ μου ταδί.  
ἐγὼ κατήλθον ἐπὶ ποτητῆν. ΕΤ. τοῦ  
χίριν;

ΔΙ. ἵν' ἡ πόλις σωθεῖσα τοὺς χοροὺς ἄγῃ.  
ὁπότερος οὖν ἂν τῇ πόλει παραινέσειν 1420  
μέλλῃ τι χρηστόν, τοῦτον ἄξιον μοι δοκῶ.  
πρῶτον μὲν οὖν περὶ Ἀλκιβιάδου τίν'  
ἔχετον

γνώμην ἐκάτερος; ἡ πόλις γὰρ δυστοκεῖ.

ΕΤ. ἔχει δὲ περὶ αὐτοῦ τίνα γνώμην;

1405 εἰσήνεγκε B: εἰσέθηκε V. The common source may have been εἰσένησε ('piled in') Ed. 1406 ὅσ' Dobree, but the gender may be attracted 1410 μόνον B: μόνα V. Both are correct, but the sense slightly differs 1411 ἄνδρες MSS.: corr. Dind. || φίλοι B: σοφοί V. The preceding -s might either produce an σ- or cause its loss; but φίλοι better suits the next line 1411 αὐτός B, which is possible

ΔΙ.

τίνα ;

ποθεῖ μέν, ἐχθαίρει δέ, βούλεται δ' ἔχειν. 1425

ἀλλ' ὃ τι νοεῖτον, εἶπατον τούτου πέρι.

ΕΤ.

μισῶ πολίτην, ὅστις ὠφελεῖν πάτραν βραδὺς φανείται, μεγάληα δε βλάπτειν ταχύς,

καὶ πόριμον αὐτῷ, τῇ πόλει δ' ἀμήχανον. 1429

ΔΙ.

εὐ γ', ὃ Ἡύσειδον· σὺ δὲ τίνα γνώμην ἔχεις;

ΛΙΣ.

[οὐδ' ἀρὴ λέοντος σκύμνον ἐν πόλει τρέφειν.]

μάλιστα μὲν λέοντα μὴ 'ν πόλει τρέφειν, ἦν δ' ἐκτραφῇ τις, τοῖς τρόποις ὑπηρετεῖν.

ΔΙ.

νὴ τὸν Δία τὸν σωτήρα, δυσκρίτως γ' ἔχω· ὁ μὲν σοφῶς γὰρ εἶπεν, ὁ δ' ἕτερος σαφῶς.

ἀλλ' ἔτι μίαν γνώμην ἑκάτερος εἶπατον 1435

περὶ τῆς πόλεως ἡντιν' ἔχετον σωτηρίαν.

ΕΤ.

ἐγὼ μὲν οἶδα καὶ θέλω φράζειν.

ΔΙ.

λέγε. 1437 (= 1442)

ΕΤ.

εἴ τις πτερώσας Κλεόκριτον Κινησίᾳ

1438 (= 1439)

1425 φανείται B. Suid. : πέρφεται V : πέρφεται (πέρφεται!) Halmaker. →

1431 sq. Editors are divided as to which of the two lines is to be retained. 1432 is omitted by V al., but →

1432 ἐκτραφῇ mss. : ἐκτρέφει Plut. *Alc.* 16. →

1434 ὁ δ' ἕτερος σοφῶς Meineke, with great probability. →

1437 (= 1442 of ordinary text) sqq. For the arrangement here (Ed.) see →. Editors have necessarily recognised the impossibility of the text as it stands and the confusion of two versions. But there is no reason to suppose any of the verses spurious. 1437 (= 1442) ἀθέλω is no improvement. →



αἶροιεν αὖραι πελαγίαν ὑπὲρ πλίκα,

ΔΙ. γέλοιον ἂν φαίνοιτο· νοῦν δ' ἔχει τίνα;

ΕΤ. εἰ ναυμαχοῖεν, κἄτ' ἔχοντες ὀξίδας 1441  
 ραίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.

ΔΙ. εὐ γ', ὦ Παλλίμηδες, ὦ σοφωτάτη φύσις.  
 ταυτὶ πότερ' αὐτὸς ἡῖρες ἢ Κηφισοφῶν;

ΕΤ. ἐγὼ μόνος· τὰς δ' ὀξίδας Κηφισοφῶν.

1445 (= 1453)

[Ἐκδοσις β'.

ΕΤ. ὅταν τὰ νῦν ἄπιστα πύθθ' ἰγνώμεθα, 1446 (= 1443)  
 τὰ δ' ὄντα πίστ' ἄπιστα.

ΔΙ. πῶς; οὐ μανθάνω.  
 ἀμαθιάττερόν πως εἰπὲ καὶ σιφύστερον.

ΕΤ. εἰ τῶν πολιτῶν οἶσι νῦν πιστεύομεν,  
 τούτοις ἀπιστήσαιμεν, οἷς δ' οὐ χρίομεθα,  
 τούτοις χρησαίμεσθ', ὥπως σωθῆμεν ἂν.  
 εἰ νῦν γε διατηροῦμεν ἐν τούτοις, πῶς  
 τάναντί' ἂν πράττοντες οὐ σφζοίμεθ' ἂν;

1453 (= 1450)]

ΔΙ. τί δαὶ λέγεις σύ;

ΑΙΣ. τὴν πόλιν νῦν μοι φράσον  
 πρῶτον, τίσι χρήται· πότερα τοῖς χρη-  
 στοῖς;

ΔΙ. πόθεν; 1455  
 μισεῖ κάκιστα. ΑΙΣ. τοῖς πονηροῖς δ'  
 ἥδεται;

ΔΙ. οὐ δὴτ' ἐκείνη γ', ἀλλὰ χρήται πρὸς βίαν.

1439 (= 1440) Qu. ἄριον ἄρα? 1441 (= 1442) κατ-  
 ἔχοντες RV 1444 (= 1452) εἶρετ Mss.; cf. R06 1451  
 (= 1448) Text V: χρησαίμεσθα σωθῆμεν ἂν R: χρησαίμεσθ'  
 ὥπως σωθῆμεν ἂν al. → 1453 (= 1450) τάναντία Mss.;  
 corr. Dobree || πράττοντες V: πράξαντες R

- ΔΙΣ. πῶς οὖν τις ἂν σώσειε τοιαύτην πόλιν,  
ἢ μήτε χλαῖνα μήτε σισύρα συμφέρει ;
- ΔΙ. εὗρισκε νῆ Δί', εἴπερ ἀναδύσει πῆλιν. 1160
- ΔΙΣ. ἐκεῖ φρίσσαιμ' ἄν· ἐνθαδὶ δ' οὐ βούλομαι.
- ΔΙ. μὴ δῆτα σύ γ', ἀλλ' ἐνθένδ' ἀνίει τὰγαθά.
- ΔΙΣ. τὴν γῆν ὅταν νομίσωσι τὴν τῶν πολεμίων  
εἶναι σφετέραι, τὴν δὲ σφετέραν τῶν  
πολεμίων, 1161  
πύρον δὲ τὰς ναῦς, ἀπορίαν δὲ τὸν πύρον.
- ΔΙ. εὖ, πλὴν γ' ὁ δικαστὴς αὐτὰ καταπίνει  
μόνος.
- ΠΛ. κρίνεις ἄν.
- ΔΙ. αὕτη σφῶν κρίσις γενήσεται.  
αἰρήσομαι γὰρ ὅνπερ ἡ ψυχὴ θέλει.
- ΕΤ. μεμνημένος νυν τῶν θεῶν, οὓς ὤμοσας, 1469  
ἢ μὴν ἀπίξειν μ' οἰκαδ', αἰροῦ τοὺς φίλους.
- ΔΙ. ἢ γλῶττ' ὁμῶμοκ', Λίσχylum δ' αἰρήσομαι.
- ΕΤ. τί δέδρακας, ὦ μαρῶτατ' ἀνθρώπων ;
- ΔΙ. ἐγώ ;  
ἔκρινα νικᾶν Λίσχylum. τὴ γὰρ οὐ ;
- ΕΤ. αἰσχιστον ἔργον προσβλέπεις μ'  
εἰργασμένος ;
- ΔΙ. τί δ' αἰσχρόν, ἦν μὴ τοῖς θεωμένοις  
δοκῇ ; 1475
- ΕΤ. ὦ σχέτλιε, περιόψει με δὴ τεθνηκότα ;
- ΔΙ. τίς οἶδεν εἰ τὸ ζῆν μέν ἐστι κατθανεῖν,  
τὸ πνεῖν δὲ δειπνεῖν, τὸ δὲ καθεύδειν  
κώδιον ;

1474 ἔργον εἰργασμένος προσβλέπεις Ε (μ' ἔργον V) : ἔργον μ' εἰργασμένος al. : corr. al.

ΠΛ. χωρεῖτε τοῖνυν, ὦ Διόνυσ', εἴσω. ΔΙ.  
τί δαί;

ΠΛ. ἵνα ξενίσω σφῶ πρὶν ἀποπλεῖν.

ΔΙ. εὖ τοι λέγεις 1480

νῆ τὸν Δί· οὐ γὰρ ἄχθομαι τῷ πράγματι.

ΧΘ. μακάριός γ' ἀνὴρ ἔχων

ξύνεσιν ἡκριβωμένην.

πύρα δὲ πολλοῖσιν μαθεῖν.

ὁδε γὰρ εὖ φρονεῖν δοκήσας 1485

παῖλιν ἄπεισιν οἴκαδ' αὐ,

ἐπ' ἀγαθῷ μὲν τοῖς πολίταις,

ἐπ' ἀγαθῷ δὲ τοῖς ἑαυτοῦ

ξυγγενέσι τε καὶ φίλοισι,

διὰ τὸ συνετὸς εἶναι. 1490

χαρίεν οὖν μὴ Σωκράτει

παρακαθήμενον λαλεῖν

ἀποβαλόντα μουσικὴν

τά τε μέγιστα παραλιπόντα

τῆς τραγωδικῆς τέχνης. 1495

τὸ δ' ἐπὶ σεμνοῖσιν λόγοισι

καὶ σκαριφησμοῖσι λήρων

διατριβὴν ἄργον ποιεῖσθαι

παραφρονοῦντος ἀνδρός.

ΠΛ. ἄγε δὴ χαίρων, Λισχύλε, χώρει, 1500

καὶ σῶζε πόλιν τὴν ἡμετέραν

γνώμαις ἀγαθαῖς, καὶ παίδευσον

τοὺς ἀνοήτους· πολλοὶ δ' εἰσίν·

1482 μακάριός γ' EV: μακάριον schol.  
σμοῖσι al., but the verb-stem is σκαριφα-  
juncture ἡμετέραν is an error. →

1497 σκαριφ-  
1501 The con-

- καὶ δὸς τοῦτ' Ἰκλεοφῶντι φέρων,  
καὶ τοῦτ' τοῖσι πορισταῖς, 1505  
Μύρμηκί θ' ὁμοῦ καὶ Νικομήχῳ·  
τόδε δ' Ἀρχειόμῳ·  
καὶ φράζ' αὐτοῖς ταχέως ἦκειν  
ὥς ἐμέ δευρὶ καὶ μὴ μέλλειν·  
κἂν μὴ ταχέως ἦκωσιν, ἐγὼ 1510  
νῆ τὸν Ἀπόλλω στίξας αὐτοὺς  
καὶ συμποδίσας  
μετ' Ἀδειμίντου τοῦ Λευκολόφου  
κατὰ γῆς ταχέως ἀποπέμψω.  
ΑΙΣ. ταῦτα ποιήσω· σὺ δὲ τὸν θῆκον 1515  
τὸν ἐμὸν παράδος Σοφοκλεῖ τηρεῖν  
καὶ διασώζειν, ἦν ἄρ' ἐγὼ ποτε  
δεῦρ' ἀφίκωμαι. τοῦτον γὰρ ἐγὼ  
σοφίᾳ κρίνω δεῦτερον εἶναι.  
μέμνησο δ' ὅπως ὁ πανούργος ἀνὴρ 1520  
καὶ ψευδολόγος καὶ βωμολόχος  
μηδέποτ' εἰς τὸν θῆκον τὸν ἐμὸν  
μηδ' ἄκων ἐγκαθεδεῖται.  
ΠΛ. φαίνετε τοῖνυν ὑμεῖς τούτῳ  
λαμπάδας ἱεράς, χᾶμα προπέμπετε 1525  
τοῖσιν τούτου τοῦτον μέλεσιν  
καὶ μολπαῖσιν κελαδοῦντες.  
ΧΘ. πρῶτα μὲν εὐοδίαν ἀγαθὴν ἀπιόντι ποητῇ.

1505 τοῦτο B: τοῖτοισι V: τοῖτ' al.: τοῖτοισι (sc. τοῖς βράχοις)  
Lugk: τοιτοισι! Elmsley. → 1515 θῆκον EV: ὄωκον al.:  
corr. Bentley; cf. 1522 1517 καὶ διασώζειν B: καὶ σώζειν  
cett.: καὶ μοι σώζειν Bentley: καὶ σώζειν (El.) is a likely  
common source of the readings 1522 θῆκον EV: ὄωκον al.;  
cf. 1516

ἐς φαῖος ὀρινυμένη δότε, δαίμονες οἱ κατὰ  
γαίας,

τῇ δὲ πόλει μεγάλων ἀγαθῶν ἀγαθὰς  
ἐπινοίας. 1530

πάγχυ γὰρ ἐκ μεγάλων ἰχέων παυσαί-  
μεθ' ἂν οὕτως

ἀργαλέων τ' ἐν ὅπλοις ξυνόδων. Κλεο-  
φῶν δὲ μαχέσθω

καῖλλος ὁ βουλόμενος τούτων πατρίοις  
ἐν ἀρούραις.

1529 γαίας B: γαίαν cett. The influence proceeds 'from beneath.' Cf. (hardly with that excuse) Aesch. *Cho.* 473 θεῶν τῶν κατὰ γαῖαν ὄντων.

## NOTES

ENTER Dionysus, dressed in a saffron-coloured χιτὼν and wearing the soft high boots called ἀδόρμνα. Over his effeminate tunic (see 46) he has thrown a lion's skin (λεοντῇ) in imitation of Herakles, and is also carrying a club (ρόπαλον). As a traveller he is probably wearing a brimmed hat (πέτρας). Xanthias is mounted on a donkey, but is carrying across his shoulders a pole (ἀνάφορον), from either end of which hang bundles of travelling baggage (σκεῖη including στρωματόδεσμα). [The ass is got rid of at the first change of scene.]

The names of slaves were chiefly derived from (1) the colour of their complexion and hair, e.g. Ξανθίας, Περρίας, (2) the country of their origin, e.g. Σύρος, Φριξ, Πέτας, (3) names frequent in their own country (ἐγχώρια ὀνόματα), e.g. Τίψκος (Cappadocian), (4) names of kings of such countries, e.g. Μίδας (from Phrygia), (5) names of good promise, e.g. Σωσίας.

1. τῶν εὐθετόων: see λέγεσθαι. The use of this neut. partic. as a simple adj. (= ἡθάρων) is frequent.

Though Aristophanes chooses to ridicule the cheap buffoonery and clap-trap phrases which pleased the more vulgar part of the audience (θάρπος), and though he is here presumably 'putting a spoke in the wheel' of his rivals (as in *l. sp.* 58), he is himself occasionally guilty of the same device (*fr.* 307 Dind.). In *Pac.* 748 he claims to have done away with the stock jokes of whipped slaves and similar κατὰ καὶ φόρον καὶ βωμολοχεύματ' ἀγεννή, but here he is insidiously introducing them while pretending to despise them.

2. ἴψ' οἱς . . . γελῶσιν: i.e. in amusement, while ἂ γελῶσιν would express scorn.

ἀεί is cutting: 'they never fail.' The audience come in for their share of the reproof.

3. ὅ τι βούλα γι: γι gives an intonation: 'whatever you like.'

**πλὴν πείσομαι.** There is a slight pause before these words, and then he forbids the very phrase which Xanthias would have chosen and which he does eventually manage to drag in (30). **πείσομαι** and **ὥς θλίβομαι** were some of those cant and vulgar terms which enjoy a vogue for a time without much humour in themselves.

4. **πάνυ . . χολή.** 'it has become positively sickening' (not only to the speaker, but to people in general). Writing **ἐστ'** we may compare (the subject being **τοῦτο**) *Ich.* 125 **ταῦτα δὴρ' οὐκ ἀγγόνη**; and contrast *Hor. Sat.* 2. 6. 32 *hor' iuvat et melli est*. This seems more natural than **ἐστ'** (= 'for by this time there is utter disgust with it').

**χολή**: cf. *Hor. Ep.* 1. 19. 20 *bilem . . . vestri morere tumulus*. An anonymous epigram has **ὥς καὶ τοῦ μέλιτος τὸ πλὸν ἐστὶ χολή**.

5. **μηδ'**: *sc. εἶπω*.

**δοτρίων**: *urbanum*; 'smart,' 'piece of pretty wit.' Cf. 901, 906. That which (to use eighteenth-century language) takes 'the town' is *chic* and up-to-date. The opposite is *ἀγροικόν*. Aristophanes is sarcastic at the prevailing notions of wit.

6. **τὸ πάνυ γέλοιον**. 'what really is funny'; lit. 'that really funny phrase.' But Di. anticipates his 'really funny' phrase and forbids it; whereupon Xa. is in despair. [**γελοῖον** is not the Attic accentuation.]

7. **ἐκεῖνο**: *illud*; 'that (favourite or notorious) phrase.'

**τὸ τί**; The article is prefixed to **τί** or **ποῖος** mostly when the question refers to something already mentioned (cf. *lequel?*). Like the present place is *Plat. Phaedr.* 277 A ΣΩ. **νῦν δὴ ἐκείνα ἥδη διδάμεθα κρίνειν**. ΦΑΙ. **τὰ ποῖα**; (Kühner-Gerth, *Gr. Syntax*. § 465. 2).

8. **μεταβαλλόμενος**: middle because the action is reflexive. The bearer who shifts the pole from shoulder to shoulder gives himself a change.

**τάναφορον**. The **ἀνάφορον** (or **ἀσέλλα**) is a carrying-pole like that of the Chinese rather than the milkman's yoke. The latter would not be changed from shoulder to shoulder. Xa. is carrying **τὰ σπρώματα** (*Xen. Mem.* 3. 13. 6) tied on one end and the other baggage (**σκεῖη**) on the other. For illustration see Smith, *Dict. Ant.* i. p. 211.

**ὅτι χεῖνός ἐσσι**. 'that you are fit to burst.'

9. **τί δὴρ' ἴδαι κ.τ.λ.**: not = **δεῖ**, but sarcastically: 'what was the use of your giving me the baggage to carry (before we

came upon the stage), if it was not simply to enable me to make the common jokes!' The comedians often satirise their own proceedings, the stage machinery, and the audience.

**ταῦτα τὰ σκεύη.** *ταῦτα (ista)* is frequently contemptuous (*cf. τοῦτων* in v. 14) = 'your old baggage.'

**13. εἴπερ ποῆσω . . .** 'if I am not going to do . . .'. More commonly *εἴπερ μέλλω ποιῆσειν*. For this fut. *cf.* 20 (*εἰπεί*), 1460, *1<sup>st</sup> 759 αἶρε πλῆκτρον, εἰ μαχί, 1<sup>st</sup> 1263 μαθητέον τὰρ* ἐστὶ πολλοῖς τῶν λόγων, *εἴπερ ἀποτείσω μηδέν*.

**Φρόνιχος**: a rival comedian now competing with Aristophanes. His Μοῦσαι won the second prize. [He must be distinguished from (1) the general who figures in the revolution of 411 B.C., and who was assassinated in that year; (2) the tragic poet, who had been dead for two-thirds of a century (see inf. 910).]

We must not take too seriously the attacks of the comic poets upon each other. Their reciprocal charges of staleness, plagiarism and other literary sins are only part of the Dionysiac game. The schol. says that in the extant works of Phrynichus there was nothing of the kind here mentioned.

**14. εἴωθε ποιεῖν**: playing upon the senses 'do' and 'compose poetry.' This justifies the repetition of the word and also gives the contemptuous point, 'I could make as good a thing as P.'

**Λύκις**: possibly a nickname. If there was a writer named Lycis he is unknown. Koek, however, reports that the letters ATKIS appear in a fragmentary inscription recording dramatic victories, and therefore it is too bold to read the conjecture κἀπὶ Λύκος.

**Ἀμειψίας**: a distinguished rival, who won the first prize against the *Birds* of Aristoph. (414 B.C.), and was second when our poet was third with the *Clouds* (423 B.C.).

**15. σκευηφορεῖσθ'.** The reading is doubtful and the line may be spurious. One note among the scholia 'implies that the annotator's text' did not possess it (Rutherford). [It might even be suggested that vv. 14, 15 are both interpolated, the former being added under the misconception that the grammar of v. 13 was incomplete.]

Keeping the line (with *σκευηφορεῖσθ'* and the common punctuation) the construction is *εἴπερ ποῆσω μηδέν τοῦτων ἀπερ Φρόνιχος εἴωθε ποιεῖν καὶ (ἀπερ) Λύκις ἀμειψίας σκευηφορεῖσθαι*, i.e. 'if I am to do none of those things which P. is accustomed to do (or 'put in his pieces') and (which) Lyc. and Am. do when carrying baggage.' The idiom *μηδέν ὥσπερ . . . σκευηφορεῖσθαι* is sufficiently Greek in itself, the accus. being internal. Thus



ταῦτα σκευφοροῦσι = 'in this way do they carry baggage' = 'they do this when carrying baggage.' Cf. inf. 833 ἀνερ ἐκδότερ | ἐν ταῖς τραγωδίασιν ἐκπατεύετο, *Arch.* 647 ἐκείνων ὡν ἐνανμαχόμεν, *Dem.* 18. 193 θηλοῖς δὲ καὶ ἐξ ὧν ἔης ('from the way in which you spend your life'). In Greek a writer is said to do what he represents others as doing, and a comedian therefore 'carries baggage' in making his characters do so. It might be objected that we should expect the relative to be repeated (χὼς Λύκας). Even so μὴδ' rather than καὶ would be normal. But in a conversational sentence of some length such awkwardness as exists is not unnatural.

[We might also punctuate (with Bergk) after ποιεῖν and translate 'Also Lycis and Amcipsias always carry baggage in comedy.' But (apart from the abruptness) the point is not that they carry baggage, but that their baggage-carriers always make poor jokes. In a reading τοὺς σκευφοροῦς (Fritzsche) the accus. should depend on ποιεῖν, i.e. 'if I am to do none of those things which P. and L. and A. are wont to do to their baggage-carriers.' Possibly, if further conjectures are permissible, we might suggest (ὡς) σκευφοροῦς' when they . . .]

16. μὴ νυν ποήεις: sc. αὐτὸ ὁ οὖτος; cf. *Soph. Aj.* 1155 εἰ γὰρ ποήεις, ἴσθι πημανοίμενος, *Verg. Aen.* 1. 62 *ni faciat, Ecl.* 2. 44 *et faciet*.

ἐγὼ θεώμενος, 'when I am a spectator.' The statue of Dionysus was placed in the theatre before the play began, and there is a humorous allusion to this.

17. τούτων: cf. 13.

18. πλεῖν . . . ἀνίρχομαι, 'I go home an older man by more than a year.' These old jokes 'age a man so'; cf. *Cic. de Or.* 2. 69 *senium est cum audio*. The schol. quotes *Hom. Od.* 19. 360 αἶψα γὰρ ἐν κακότητι βροτοὶ καταγνῶσκουσιν. So stale and weary jests are said ἀπολλύσθαι, ἀποκταλεῖν, σφάττειν. [πλεῖν should not be called a 'contraction of πλεον'.]

20. ὅτι: clearly better than ὅτι. In the sense of the latter the comedian would have preferred εἰ. ὀλιβεραι: slyly getting in the forbidden word (5). τὸ γέλοιον, 'the (usual) funny thing.'

οὐκ ἐπέι, 'is not to (be permitted to) say'; cf. 13. Those who alter to ἐπὶ have but a captious sense of humour. The neck is personified, and it gets 'all the kicks without the halfpence'; it has borne all this trouble simply to get a chance of 'speaking its piece,' and now this reward is denied.

21. αἰτ' : *indignantia*, as often. For the form of expression cf. *Lys.* 659 ταῦτ' οὐχ ἔβριε τὰ πράγματ' ἐστὶ πολλή;

22. δετ' : i.e. δετε (δετε cannot suffer elision).

**Διώνυσος υἱὸς Σταμνίου.** Dionysus is the freeborn Athenian master with a patronymic (like Νικίας Νικηράτου, Δημοσθένης Δημοσθένους), while Xanthias, being a slave, 'has no father.' Cf. 631 n. So the breadwoman in *I'esp.* 1396 εἶπεν οὗτοι μὰ τῷ θεῷ καταπροιξεί Μυρτιάς | τῆς Ἀγκυλῶνος θυγατέρος καὶ Σωστράτης (-: 'I would have you know I am a freeborn Athenian woman'). The metre here is in keeping with aggrieved dignity.

**Σταμνίου.** Ἀ σταμνος or σταμνιον is a wine-jar, and Di. is the god of wine. But there must be some joke beyond the substitution of Σταμνίου for Διός. Zeus had many titles, and a Ζεὺς στάμνιος is invented on the analogy of Ζεὺς φίλιος, ξένιος, etc. Possibly also there is a pun on σταμνίου. In default of anything better we may substitute 'son of Juice' for 'son of Zeus,' while the tone may be given by 'Dionysus FitzDemi-john.' [It might perhaps be guessed that there was some contemporary Athenian of drinking propensities with a name which Σταμνίου would recall.]

23. αὐτὸς : implying 'the master' (*ipse*). See 520 n.

ὄχῳ, 'give him a mount' (more commonly 'carry'). Cf. Xen. *Hippi.* 4. 1 δεῖ τὸν ἵππαρχον προνοεῖν ὅπως ἀναπαύῃ τοὺς ἱππείας τοῦ βαδίζειν, μέτριον μὲν ὀχοῦντα κ.τ.λ.

24. ἵνα μὴ ταλαιπωροῖτο κ.τ.λ. The opt. depends on the historical tense (ὀχέισθαι εἴσα) implied in the thought, viz. 'I permitted him to ride (when we set out).' Cf. 766, *I'esp.* 110 ψήφω δὲ δέισας μὴ δεσθεῖν ποτέ, 'ἵν' ἔχαι δικάζειν, αἰγιαλὸν ἔνδον τρέφει (i.e. συνέλεξεν ὥστε τρέφειν), Dem. 22. 11 τοῦτον ἔχει τὸν τρόπον ὁ νόμος, ἵνα μὴδὲ πεισθῇται . . . γένοιτ' ἐπὶ τῷ δήμῳ (i.e. ἐτίθη ὥστε ἔχειν). Kühner-Gerth § 553. 4 n.

The line sounds like a quotation, with ἀχθος φέροι originally metaphorical. This gives point to what follows.

25-30. οὐ γὰρ φέρω γέ. Here follows a brief skit on logic and jugglings with words as practised by those who cultivated the society of the sophists (or, as Ar. would imagine, of Socrates). There are also secondary meanings for which it may be unprofitable to seek. Xanthias cuts short the logic with a philistine appeal to facts, 'all I know is that this shoulder—πιεῖται' (30).

26. φέρων γε ταυτὶ : sc. φέρω, (why, I am bearing) by bearing this.' There is quibbling with various senses of the words in φέρω, τίνα τρόπον, βαρύνω, βάρος. Το τίνα τρόπον; 'how?'

(logically), Xa. answers as if it had meant 'in what manner?' *βαρὺς πᾶν* plays upon the physical sense and the mental (= *molest, acgre ferre*): 'it makes me sore enough.' *τὸ βάρος τοῦ* 'takes up *βαρὺς*, 'your said burden (and your said soreness)'

27. *όνος*: better than *δνος* (which would more naturally be substituted in MSS. than *rice versa*). 'Isn't the donkey bearing that sore burden?' is the natural inquiry, and it contrives to call Xa. a donkey quite as plainly. Xa. indignantly replies 'I'm no donkey.'

31-32. *σὺ . . σὺ . .*: the first *σὺ* belongs to *φῆς* only, 'since you (unlike me) say the donkey does you no good, it is *your* turn to carry the donkey.'

33. *τί γάρ ἐγὼ οὐκ ἐναυμάχουν*; lit. 'why was I not for joining in the sea-fight?' = 'why did I decline to join?' 'The negative imperf. commonly denotes resistance to pressure, or disappointment. Simple negation is aoristic' (Gildersleeve, *Gk. Synl.* § 216). Cf. Dem. 21. 163 *οὐκ ἀνέβαν' ἐπὶ τὴν ναῦν* 'he would not go on board' (lit. 'he was not for embarking'). Xen. *Cyr.* 1. 4. 21 *ἐμάχετο οὐδεὶς, ἀλλ' ἀμαχητὶ ἀπώλλαντο* ('nobody would fight').

The reference is to the battle of Arginusae in the previous year (406 B.C.). See *Introd.* p. xxv. Slaves as well as free men were included in the great armada which the Athenians made a supreme effort to send out, and those who took part in the battle were given their liberty (cf. 693). If Xa. had been one of these he could have snapped his fingers at his master.

34. *κακίειν μακρά*, 'a long be-hanged,' instead of 'a long farewell' (*χαλεῖν*). Cf. *Vesp.* 584 *κλδεῖν ἡμεῖς μακρὰ τὴν κεφαλὴν εἰπόντες τῇ διαθήκῃ*, Hor. *Sat.* 1. 10. 91 *te . . iubeo plorare*. [*μακρά* is not strictly identical with *μεγάλα*, 'loud,' but = (1) 'long' in duration; (2) sounds which carry far (Homeric *μακρὸν αὐτεῖν*).]

35. *κατάβα*: the intrans. aor. of imperat. compounds of *βαίνω* is formed either thus or (more commonly) with *-βηθι*. The latter represents the imperat. ending *-θι* (in *ἴθι*, *ἵσθι*) added to the root *πά* (Attic *βη*), while the former is the root-grade *βά* with imperat. ending *-ε* (in *φέρε*, etc.). Thus we have *κατάβα-θι* or *κατάβα-ε*. Similarly *πικρά*.

35-37. *καὶ γὰρ ἔγγις . . τραπέζῃ*. The rhythm points to parody or semi-quotation. In that case we may join *εἰμὶ* with *βαδίζω* by what is known as the *schema Chalcidicum*.

Cf. 761, Soph. *Aj.* 1320 κλιόντες έσμεν, *ibid.* 1324 δρῶν γάρ ην ταιαυτά με, Eur. *Cycl.* 381 ητε πασχοντες, etc. Otherwise we should better construe έγγις εἰμι τῆς θύρας, βαδίζων ('as I trudge,' opposed to έχοίμενος) = 'my trudging has at last brought me . . .' Cf. *Ecc.* 1093 έγγις ηδη τῆς θύρας | ελκόμενός εἰμι, Plat. *Lys.* 204 η πόρρω ηδη εἰ πορευόμενος τοῦ έρωτος.

37. *ἴδαι*: as part of my plan.

*παῖδλον*, *παῖ*, *ἡμῖ*, *παῖ*. [The hiatus is allowable in the colloquial phrase.] The porter (*θηρωρός*) is called three times (the tragic *ἐν τρίτοις προσφθέγμασιν*) as in *Nub.* 1145 *παῖ*, *ἡμῖ*, *παῖ*, *παῖ*, Aesch. *Cho.* 651 *τρίτον τόδ' έκπέραμα δομάτων καλῶν*. The call is accompanied by loud knocking, either with the knocker (*ρόπτρον*) or more generally with beating upon the door (*κρούειν*, *κόπτειν*) with fist or stick. 'What ho! there! boy! what ho!'

*ἡμῖ*. The only parts of the verb which are found are *ἡμῖ*, *ῥοῖ* and the aor. *ἦν* (*δ'* *έγώ*), *ῆ* (*δ'* *δς*, *δ'* *ή*).

38. Herakles himself appears at the door. The Athenians would in all probability understand that he is 'at home' in the temple of H. Alexikakos in Melite, the WNW. quarter of Athens. *Introd.* B, p. xxxiii.

It was part of the regular stage-business (taken from real life) for the porter to show surly annoyance when knocking was impatient (cf. *Nub.* 133 seq.). Herakles, acting as his own porter, keeps up the tradition.

*ὡς κενταυρικῶς*. The Centaurs were proverbial for *ἔβρις* (Xenophanes 1. 22). Among his other deeds as pioneer in civilisation and destroyer of monsters Herakles had fought with the Centaurs. The story of Nessus is also well known. Hence the choice of this word as = *ἔβριστικῶς*. 'A savage way, indeed, to knock at a man's door!' Cf. *Plaut. Truc.* 2. 2. 1 *quis illuc est qui tam proferre nostras ardes ardet?*

39. *ἐνῆλαθ'*: an exaggeration, but suited to the act of a Centaur. Literally in Soph. *O. T.* 1261 *πῶλαις διαλαις ἐνῆλαθ'*, *ἐκ δὲ πνυμένων* | *έκλινε κοῖλα κνήρα*. That kicking at doors was sometimes resorted to appears from Terence (who imitates Attic comedy), *Eun.* 2. 2. 54 *istis* (sc. *furs*) . . . *calcibus insultabis frustra*, [Greeks and Romans 'kicked' with the heel, as the make of their shoes would prompt them to do.]

*δοτις*: *quicumque*. We should rather supply *ἐνῆλατο* than *ῆν*. More fully *δοτις* might be *δοτις δῆ*, *δοτις ποτι*, or *δοτις δῆποτε*. Cf. *Hor. (Ml.* 2. 13. 1 *ille et nefasto te posuit die, quicumque primum* (sc. *posuit*).

τοῦτι τί ἦν; 'what might this mean?' So 1209 and *Ach.* 767 τοῦτι τί ἦν τὸ πρῶμα; The imperf. as in v. 48 ποῖ γῆς ἀπὸδῆμεις; ('Where might you be going abroad?'). The use is akin to that of ἦν δῆα ('is, as it seems'), and logically the basis is 'what was this (without our knowing it)?' See Goodwin, *M. and T.* § 39, Gildersleeve, *Gk. Syntax*, § 220 'where the tense is called the imperf. of 'sudden appreciation of the real state of affairs'').

Herakles is first amazed at Dionysus' appearance, gives a start, and is then convulsed with laughter. Di. attributes the start to his own formidable aspect.

40. ὁ παῖς. The nom. with art. is more lordly than the vocative, cf. 271. We must supply e.g. ἀκούετω.

41. μὴ μάλινός γε: sc. ἔδεισε, 'Yes! afraid you might be mad.' γε stresses μάλινος.

42. οὐ . . δύναμαι μὴ γελᾶν. The negative infin. after the negative οὐ δύναμαι would more commonly take μὴ οὐ (Kühner-Gerth § 514. 5, Goodwin, *M. and T.* § 815), but μὴ alone is found too often to provoke suspicion (K.-G. 5 h). Cf. Aesch. *P. V.* 106 ἀλλ' ὅτε σιγᾶν ὅτε μὴ σιγᾶν τίχας 'αἶὼν τέ μοι τάσθ' ἐστὶ. Metre of course lends no criterion, since μὴ οὐ forms one syllable. Both uses are combined in Xen. *Mem.* 34 ὅτε μὴ μνηστῆσαι δύναμαι αὐτοῦ, ὅτε μνημένος μὴ οὐκ ἔπεινεν.

[Though we cannot always find a special appropriateness in oaths (Introd. pp. liii sq.). Demeter may here be chosen as a goddess of silence.]

43. δάκνω ἑμάντον. From biting the lips comes a colloquial expression 'to bite' in the sense of putting on restraint. Cf. *Nub.* 1369 τὸν θυμὸν δακῶν. More explicitly *Soph. Trach.* 976 ἀλλ' ἴσχε δακῶν | στίγμα σόν.

45. ἀποσοβῆσαι. There may be a play upon ἀποσβεῖν (cf. γέλοις ἀσβεστος), but there must also be some further reason, lost to us, for the present peculiar application of ἀποσοβῆν. τὸν γέλον is a παρὰ προσδοκίαν for, e.g., τὸν φόβον: ἀποσοβεῖν in used of keeping off flies (the persistent or 'shameless' fly of Homer); and there may have been some Athenian cant phrase which lent humour to such a remark as 'Bother this laugh! I wish it would go away,' accompanied by a gesture.

γῶλον and γῶλονα both occur in comedy, the former being specially Attic.

46. ἐπὶ προκωτῇ κειμένην: i.e. the λεοντῇ is a sort of ἱμάτιον to the προκωτῶν (=χιτῶν προκωτός). The latter was a saffron-yellow garment worn for show by women over the χιτῶν proper,

but without itself being *καῖον* (*Dict. Ant.* i. p. 564). Only very effeminate men could think of wearing this colour, but—like the *κόθορος*—it was part of the ceremonial attire of the statue of Dionysus (*Poll.* 4. 117, *Ath.* 198 c). This was not unnatural for the god of festivity.

47. *τίς ὁ νοῦς*; 'What is the meaning of it?' Cf. *Ar.* 994 *τίς ἡ πίνω*; So the verb *νοεῖν*, e.g. *Plat. Euthyd.* 287 ε. *ἤρον, ὃ τι νοοῖ τὸ ῥήμα*.

*τί κόθορος . . ξυνηθέτην*; Cf. *Thesm.* 140 *τίς δαὶ κατόπτρον καὶ ξίφος κοινωρία*; (of Agathon the γυναικίς). The *κόθορος* is a woman's boot (*Ecl.* 346, *Lys.* 657), soft, and capable of being worn on either foot. Its effeminacy appears also from *Hdt.* 1. 155, where Croesus, recommending Cyrus to make the Lydians *γυναικας ἀντὶ ἀνδρῶν*, would have them wear *κόθοροι*. [The use of *cathurys* for the tragic buskin is not Greek, but Roman.] In *ξυνηθέτην* the dual is deliberately used to emphasise the peculiar 'pair' the two things make.

48. *ποὶ γῆς ἀπεδήμεις*; For the tense see v. 39. These strange additions to the ordinary costume of Di. are taken to mean that he is about to travel.

*ἐπεβάτεον Κλεισθένη*. The sentence is interrupted. Dionysus begins his explanation at the beginning, viz. how he came to be reading Euripides on board a ship. Lit. 'I was serving Cleisthenes (my trierarch) as a marine, the dat. being used as in *γραμματεύειν τι* etc. For the sense cf. *Thuc.* 8. 61 *Ἀντισθένης ἐπιβάτης συνεξήλθε*. The *ἐπιβάται* (*milites classiciarii*) were the fighting men, who generally numbered ten to the trireme. Cleisthenes is to Aristoph. the type of effeminate and dissolute youth (*Eq.* 1374 etc.), and the notion of either Cleisthenes as trierarch (a duty imposed as a *λειτουργία*) or Dionysus as fighting man would be sufficiently absurd.

49-50. There was doubtless much boasting after the battle of Arginusae, and such braggadocio is here satirised. *ἢ δώδεκ' ἢ τρισκαίδεκα*: 'it may be a dozen, it may be thirteen'; it was difficult to keep count exactly of such a trifle.

51. *σφώ*; i.e. 'a pair of fellows like you!'

*κατ' ἔγχε' ἐξηγρόμην*: 'And then I woke.' The words are much more probably an aside by Xanthias than a comment by Heracles. Besides their appropriateness in the mouth of the former, a dramatist always finds it desirable to keep his *personae* from inactivity on the stage (*Ath.* 190 ε). Xanthias of course indulges in derisive gestures, but he must occasionally also speak (cf. 87). *ἔγχε'* should be noted. It is not as if he

sarcastically completed the tale for Dionysus, 'and then I woke,' but 'and then I woke (if you did not).'

52. καὶ δὲν: resumptive of v. 48: 'and, to come to what we were saying . . .' Cf. *Vesp.* 13, *Plat. Prod.* 310 c.

ἀναγινώσκοντι . . . τὴν Ἀνδρομέδαν: a very popular play of Euripides produced in 412 B.C. Much use is made of it in burlesque in *Thesm.* 1018 sqq. [Paley's notion that the ship was named Andromeda and that D. read the name on the ship's side is not only extremely unnatural but is disproved by the article. D. would not there read 'the Andromeda.']

54. πῶς οἷα: grammatically a parenthetical question. The corresponding English is 'you can't think how much.' Cf. *Nub.* 881 καὶ τῶν σιδίων | βαρύνχους ἐποίησ' ὥς δοκεῖς ('you can't imagine how well'), *Plut.* 742 etc. The use is found in tragedy, comedy and prose. Cf. *Plat. Symp.* 216 ὁ ἀνοιχθεὶς πόσῃ αἰσθε γίμει σφροσύνης.

55. πόθος; πόσος τις; Point is given to this query only if we assume that Herakles draws himself up at the word ἐπάρξαι and is prepared to deal with the πόθος which has 'struck' his 'little brother' (60). 'Struck you, did he? How big was he?'

μικρὸς ἡλικίᾳ Μόλων. The precise sense of these words is perhaps not now discoverable. It is altogether improbable that Dionysus would reply that his πόθος was μικρός. Even if ironically spoken the word seems to lack humour. There appears at first sight to be an almost exact correspondence with *Plaut. Cure.* 1. 2. 14 (taken from Attic comedy). A. *Sitit hanc annus.* B. *Quantillum sitit!* A. *Modica est, caput quadrantal.* But in *modica est* there is a sarcasm on the thirst of old women in general: 'this one is moderate.'

Moreover, we are uncertain as to Molon. The name was not rare, and we are told that among its bearers there was an actor of Euripides (*Dem.* 19. 216), and also a footman (Λωποδότης). While Eustath. (p. 1431. 27) states that Μόλωνες = οἱ παμμεγέθεις, the schol. reports from Didymus (ob. circ. A.D. 10) that the Λωποδότης was a small man. The actor would necessarily be of good stature.

That the πόθος is meant to be great is clear. If, therefore, we do not (1) take the answer of Di. to be simply ironical, 'a little one (of course), the size of -Molon,' we may perhaps (2) render μικρὸς ἡλικίᾳ Μόλων by 'as big as Little Molon,' understanding (δ) Μικρὸς to be an ironical nickname applied to a huge man (cf. 'the Woolwich infant' and the like). Cf. *Iuv.* 8. 32 *nanum . . . Atlanta vocamus* and context. Such nicknames were frequent. Cf. *Xen. Mem.* 1. 4. 2 Ἀριστόδημον τὸν

Μικρὸν ἐπικαλούμενον, Strab. 14. 2. 26 ὁ Μαλακὸς Ἀπολλώνιος. The objection to the order (if we do not actually transpose with ἡλικίος μικρὸς Μέλων) is perhaps met by regarding the words as partly quoted (in parody) and arranged so as to convey a surprise, the promise in the first word μικρὸς being contradicted by the last Μέλων.

58. οὐ γὰρ ἀλλ' κ.τ.λ., 'for, really, I am in a bad way': a common elliptical expression. Cf. 192, 498. [There was apparently an early confusion between οὐ γὰρ ἄλλο (ιστὶν φ) . . . and οὐ γὰρ (τοιοῦτος) ἔχει or the like), ἀλλὰ . . . But the analysis of such combinations is generally a slippery matter, and οὐ γὰρ, ἀλλὰ . . . ('it is not so, but . . .') may after all be the origin.]

59. τοιοῦτος ἥμερος κ.τ.λ. His painful case calls for the tragic style, in which he is naturally an adept, as god of the theatre and lover of Euripides. ἥμερος is scarcely conversational Attic, though employed in the higher prose of Plato. Cf. δαρδάρει (66).

60. οὐκ ἔχω φράσαι, 'I cannot (find words to) express it.'

61. ὅμως γε μέντοι κ.τ.λ. The rhythm suggests tragic quotation. By αἰνιγμός (or αἰνίγμα) is meant any indirect, allusive, figurative form of expression, in place of speaking ἀπλῶς, cf. Aesch. *P. T.* 637 οὐκ ἐμπλὴκων αἰνίγματ' ἀλλ' ἀπλῶ λόγῳ, Anaxil. ap. Athen. 555 αἱ λαλοῦσ' ἀπλῶς μὲν οὐδέν, ἀλλ' ἐν αἰνιγμαῖσι τι.

62. ἥδη . . . ἔτνους; Herakles will understand an appeal to his appetite, which was proverbial, as became the patron of athletes (for whose greed see Eur. *fr.* 284. 7). Cf. 550 sqq., Eur. *Alc.* 749 sqq., *Ion fr.* 29 ἐπὶ δὲ τῆς εὐφημίας (ἡνρίας!) κατέπειρε καὶ τὰ καλὰ καὶ τοὺς ἀνθρώπους, and the proverb Ἡρακλῆς ξερίσεται. In Athen. 411 there is an elaborate description of his ἀδηφαγία. In *Vesp.* 60 Aristoph. affects to be tired of Herakles 'cheated of his dinner' and in *Pac.* 741 considers the exhibition of his gluttony a stale jest. Yet he does not disclaim the subject here and *Ar.* 1689. The joke is similar to that concerning aldermen and turtle-soup.

ἔτνους: soup or brose of peas or pulse; cf. *Eg.* 1171 ἔτνος πιάσων. The schol. tells us that it was a favourite strengthening food for fighting men. [ἔτνους is brought out after a brief pause, as a half surprise, in place of something more noble.]

64. ἂρ' ἐκδιδάσκω κ.τ.λ., 'Do I make myself clear, or shall I express it another way?' According to the schol. half the line is from the *Hypsipyle* of Euripides. With ἐτέρῳ cf. ταίτη, τῇδε, and for the synecphonesis (ἡ ἐτέρῳ) or prodelision (ἡ τέρε) — whichever may be correct—see *Introd.* pp. xli sq.



66. *δαδάπτει*: see 59 n.

67. *καὶ ταῦτα τοῦ τεθνηκότος*; usually *καὶ ταῦτα* is joined with a participle (cf. 704 n.), but that construction is here prevented by the article. There is, however, no special virtue in a participle to give *καὶ ταῦτα* its meaning, which is simply 'and that too' (*idque*), and is theoretically capable of a wide use. With the present place cf. Aesch. *Eum.* 628 οὐ γὰρ τι ταῦτόν ἄνδρα γενναῖον θανεῖν | *καὶ ταῦτα* πρὸς γυναικός. The article *τοῦ* might possibly (as Blaydes suggests) distinguish the dead Euripides from the living Eur. (his son or nephew), but more naturally it is generic, 'actually for a person who is dead!'

68 sq. *κοῖδεις γὰρ μ' ἂν πείσων* . . *τὸ μὴ οὐκ κ.τ.λ.* Though in practice *τὸ μὴ* with infin. comes to be equal to *ὥστε μὴ* (cf. *Lys.* 1196), in strict grammar it began as a contained accus. (here of the persuasion administered). (Cf. Aesch. *P.V.* 950 οἷδεν γὰρ αὐτῷ ταῦτ' ἐπαρκεῖται τὸ μὴ | *πείσων* ἀτίμως of the kind of *ἐπαρκεσις*). A freer use followed; e.g. *Ar.* 36 αὐτὴν μὲν οὐ μισοῦντ' ἐκείνην τὴν πόλιν | *τὸ μὴ οὐ* μεγάλην εἶναι φῶσται (where *μισοῦντε* contains the notion of *διὰ μῖσος ἀπορριμένω*).

*ἐπ' ἐκείνον*, 'to fetch him.'

70. *κατωτέρω*. The word is mouthed, in answer to *κάτω*: 'Yes, indeed; and if there is any place downer down.'

71. *ποιητοῦ δεξιότης*, 'a poet who understands his business,' i.e. technically a good craftsman. Cf. *δεξιότητος* 1009 n.

Dionysus is the god of the theatre and is alarmed for the theatrical prospects of the city Dionysia. *Introd.* p. xii.

72. *οἱ μὲν γὰρ κ.τ.λ.* From the *Oeneus* of Euripides. The schol. quotes two lines of *στιχουμένη*, viz. <A.> οὐ δ' ὧδ' ἐρημος ξυμμάχων ἀπώλλισται; <B.> οἱ μὲν γὰρ κ.τ.λ. It is commonly assumed that the first line was spoken by Diomedes, while the second is the reply of the unhappy Oeneus, his grandfather.

73 sq. *Ἰοφῶν*: the son of Sophocles. He had produced numerous plays with success during his father's lifetime, from at least as early as 428 B.C., when he obtained the second prize in competition with the *Hippolytus* of Euripides; but it was suspected that Sophocles lent him help (hence 78 sq.). Nevertheless he competed against Sophocles himself.

[There was also a younger Euripides, whom Ar. does not notice. Among poetic relatives of Aeschylus were his son Euphorion and his nephew Philocles, the latter of whom Ar. ridicules elsewhere (*Thesm.* 168, *Vesp.* 461).]

τοῦτο γάρ τοι κ.τ.λ., i.e. 'Yes (that only bears me out), for, in point of fact, he is the only king left to bless us' (not = τοῦτο τὸ ἀγαθὸν λοιπὸν ἐστί). καὶ is a regular part of the phrase: cf. *Thesm.* 81 τοῦτ' αὐτὸ γάρ τοι ἀπολείν με προσδοκῶ.

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The passage is meant to sound as if Agathon was dead. οἶχεται suggests this, and in the next line ἀγαθὸς ποιητὴς κ.τ.λ., 'a good poet and regretted by his friends,' recalls an obituary notice 'a good citizen (πολίτης) and respected by all who knew him.' It was not, indeed, the approved Athenian custom to place upon a tomb a complimentary inscription beyond the word *χρηστός*. Cf. Theoph. *Char.* 13. Nevertheless such expressions may very well have been a sort of formula, particularly used in the *ἐταῖρος* at the funeral feast.

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refer to his frequent introduction of melodramatic mechanical devices. The schol. on *Iuc.* l.c. says that Xenocles *δοκεῖ μηχανὰς καὶ τερατίαις εἰσάγειν ἐν τοῖς δράμασιν*. Nevertheless, he won a dramatic victory over Euripides (and his *Truades* tetralogy) in 415 B.C. Aelian (*V.H.* 2. 8.) calls the verdict *χάριον*, but this opinion was easy to express when the lapse of centuries had eliminated Xenocles from the canon of the tragedians.

87. Πυθαγγεῖος δέ; Nothing is known of Pythangelus. Since there is no reply to this question we may suppose that the answer is a sort of 'silence of Ajax,' or at most a contemptuous shrug of the shoulder. The latter would give point to the following remark of Xanthias, whose time has come to say or do something (see 51 n.). '(You shrug your shoulder), but (while you are talking about all these people) there is no talk about *me* and *my* sore shoulder.' [It is, indeed, possible that there was some well-known story relating to Pyth. and his shoulder—he may have had a thrashing or been a hunch-back and Xanthias may consequently break in with 'Talking of shoulders, etc.' Others suppose that a line has been lost, and Tyrrell would read HP. Πυθαγγεῖος δέ; <ΔΙ. περὶ γε τοῦδ' οὐδεὶς λόγος | πλὴν τοῦπιτρυβείης>. ΣΑ. περὶ ἐμοῦ δ' κ.τ.λ. If anything is to be supplied this could hardly be bettered; but the first explanation seems sufficiently natural.]

90. πλεῖν ἢ μύρια : more typically Attic than *πλείω* (*πλέονα*) ἤ . . . But it is flouting the evidence to deny the use of the latter.

91. πλεῖν ἢ σταδίῳ λαλίστερα : a metaphor from the δόλιχος or long foot-race; 'they could give him two hundred yards and beat him.' Cf. *Nub.* 430 τῶν Ἑλλήνων εἶναι με λέγειν ἑκατὸν σταδίοισιν ἄριστον. A similar metaphor, but from the short race (στάδιον), occurs in a fragment of Euripides ὡς περ ἀγαθοὶ δρομῆς | ἐκ δέκα ποδῶν ἔπει λέγων τοῖς ῥήτορας ('after giving them ten feet start').

92. ἐπιφυλλίδες. The precise meaning of this word is uncertain. Explanations given are : (1) vines which grow rank without bearing grapes (Fritzsche) : cf. the barren Fig-tree. But for this there is no proper evidence ; (2) vines which bear poor little grapes at the tops above the leaves ; (3) poor little grapes growing in such a position, and therefore not worth gathering ; (4) little bunches of grapes attached to the larger bunches (a sort of leafage to them). The last is one of the explanations of the scholia. So far as the formation of the word is concerned we may compare it with *ἐπιστομίς*, *ἐπιδορσίς*, *ἐπιγλωττίς*, and these point to something which either grows

upon leaves or (more naturally) is itself a leafage to something else; they certainly lend no support to the notion of a vine. The whole weight of evidence (Steph. *Thesaur.*) is for the sense *βοτρώδια* or *exiles racemi*, even if we cannot be more precise. We may suspect that whereas the proper *σταφυλαί* grow clear with full fruit, the *ἐπιφυλλίδες* are the miserable little bunches which seem to belong to the leaves. Sufficient notice has hardly been taken of Dionys. Hal. *Rhet.* 18 ἡγοῦνται τοῖς ἐπιλόγοις ὥστερ ἐν δειπνῇ τραγῆματα εἶναι τῶν λόγων καὶ ὥστερ ἐπιφυλλίδας καὶ στωκῦλματα, which at least puts out of court the meaning of 'vinea.' That interpretation seems indeed to have been due to a misapprehension of *μοισεία* as denoting the place instead of the persons.

*στωκῦλματα*, 'chatterboxes'; lit. 'pieces of chatter.' The neut. abstract of a person is not rare: cf. *ἄλλημα* (Soph. *Ant.* 320). The act. sense (= *δὲ λαλεῖ*) is rare as compared with the passive, e.g. *παίδευμα* (= *δὲ παιδεύεται*).

93. *χελιδόνων μοισεία*, 'choirs of swallows,' *μοισείων* (like *ἄστρον*, *δικαστήριον*, 'choir,' 'school') may be used either of a place or of the gathering in it. [The schol. here quotes Eur. *fr.* 88 (Nauck) πολὺς δ' ἀντίπε κισσός, εὐφροῖς κλάδος, | *χελιδόνων μοισείων*. There is obviously a corruption in this for *ἀνδόνων μοισείων* (Meineke), the substitution being a slip of the schol. due to our context in Aristophanes. Cf. Eur. *Hel.* 1107 *σὲ τὰν ἐναιόλῳ ὑπὸ δειδροκόμοις | μοισεία . . ἐνίσουσιν . . μελωδὸν ἀνδῶνα*. Swallows do not gather to sing in the ivy, and, as songsters, they can only be treated with disdain.] *χελιδόνων μοισεία* is a humorous oxymoron, with a parodist's perversion of the Euripidean *ἀνδῶνα*.

The twittering of the swallow was to the Greek the embodiment of the unintelligible or inarticulate (and hence the story that the tongueless Philomela or Procne—according to different accounts—was turned into a swallow). Cf. 681 n., *Arach. Ag.* 1034 *χελιδόνος δίκην | ἀνθρώπα φωνὴν βάρβαρον κεκτημένην*. So *χελιδονίζειν* = *βαραρίζειν*. Not only (1) the *μειρακύλλια* cannot express themselves in intelligible Greek, but (2) they are garrulous. For the latter characteristic of the swallow cf. Verg. *Georg.* 4. 307 *gurrula . . hirundo*, Theoph. *Char.* 5 *χελιδόνων λαλιότεροι*.

*λαβήται τέχνης*, 'who outrage Art.' The article is absent because of the personification.

94. 4: reverting to the gender of *ταῦτ*: sc. *τὰ μειρακύλλια*.

*θῆτον*, 'double quick.' Like *ocius*, the word came to be used as a positive. It acquired this meaning partly because

(like *ἄσσον* from *ἄγχι*) it was no longer felt to be the obvious comparative of *ταχύ* (which it originally was), *τάχιον* or *ταχύτερον* having been invented, and partly because of the common military use *θάττον* (*ἡ βιάδην*) = 'quick march.'

*ἦν μόνον χορόν λάβη*, 'if only they once get a play accepted.' A poet who wished to be one of the competitors at the dramatic festival must first apply to the archon for a chorus (= *χορόν αἰρεῖν*), to be provided and trained at the expense of a *χορηγός*. If he succeeds, he is said *χορόν λαβεῖν*; the archon *χορόν δίδωσι*. It is not known exactly on what principle the archon acted, but it is evident that he gave the preference to those who had previously won or approached success (*οἱ εἰδοκίμοι κτλ. καὶ δοκιμασθέντες* says a schol. on Plato), and he must have used his best judgment in the case of new blood. The Athenian audience expressed its opinion freely by hissing, disturbance and refusal to listen (= *ἰκονορρίπτειν*, *ἐκβάλλειν*), and a playwright who made an egregious failure would 'disappear' from the arena. For the expression cf. *Eg.* 513 *βασανίζειν πῶς οὐχὶ πάσαι χορόν αἰροῖται καθ' αὐτόν*, *Pac.* 501 *ὄταν χορόν . . μὴ 'χῦ Μόρσιμος*.

96. *γόνημον*, 'virile,' having fertility in matter and ideas, like a *σπέρμα γόνιμον* from which something will grow. An egg is *γόνιμον* when it will hatch into a chicken; otherwise it is *ἀνεμαῖον*.

. . *ἄν οὐχ εὐρύς*: a somewhat unusual position of *ἄν*. Cf. *Pac.* 137 *ἄλλ', ὦ μέλ', ἄν μοι σιτίων διπλῶν ἔδει*, *Eur. Tro.* 416 *ἀταρ λήχος γε τῆσδ' ἄν οὐκ ἐκρησάμην*.

97. The rhythm of this line is tragic, and *λάκοι* suggests quotation.

*δοτὶς . . λάκοι* (followed by *δοτὶς . . φθίγγεται*): instead of *λαχίσσεται*. Goodwin (*M. and T.* § 57) calls the use 'final,' but this cannot be substantiated. Parallel in *Soph. Ph.* 279 (*ὁρώμεντα*) . . *ἄνδρα δ' οὐδ' ἐν' ἔντοπον*, | *οἷχ' δοτὶς ἀκρόσειεν*, οὐδ' *δοτὶς νόσον* | *ἐκμύοντι σὺν ἀλλόδοις*, where Jebb explains the opt. as the past indirect of the delib. subjunctive. He treats e.g. *Trach.* 903 *κρίψας' αὐτήν, ἔρθα μὴ τις εἰσίδωι* as an extension of the same. But we have again to consider e.g. *Aesch. Cho.* 171 *οὐκ ἔστιν δοτὶς πλὴν ἐμοῦ κέλευτό νιν* and the like. These are rightly treated by Goodwin (§ 241) as potential. Other potentials without *ἄν* survived in poetry e.g. *Aesch. Ag.* 557 *τὰ μὲν τις εὖ λίσσειεν*, *Herond.* 3. 74 *οὐδὲις σ' ἐπαυέσειεν*, *Eur. I.A.* 418 *ὥστε τερφθείης ἰδῶν*, and in prose and comedy in the expressions *ὥς δόξειεν*, *ὥς εἶναι τις* (see note on *Plat. Protag.* in *Ideal Commonwealth* 360 n). There is also a well-known



tendency to 'assimilate' the verb of a relat. clause to an optat. of the introducing clause, but such instances are capable of a better explanation than the word 'attraction.'

It is generally recognised by comparative philologists that the best ascertained original sense of the opt. was potential ('may' or 'can,' and, after a past tense, 'might' or 'could'), and that the opt. of the wish (for example) is derived from this. The addition of *ἄν* is later, the particle serving as a help-word. It was not *ἄν* which justified the optative; it only assisted the sense. Is it not, therefore, easiest to suppose that when, in relat. clauses attached to a sentence containing an opt. (potential or of wish), the opt. (commonly called 'assimilated') is used, it is really nothing but the pure potential more easily retained in such a neighbourhood? This is apparently the view of Brugmann (*Grich. Gramm.* § 560). A so-called 'final' opt. or 'remote deliberative' falls easily under this heading. So the instance here = 'one who could utter.' Similarly in wishes, e.g. Eur. *Hcl.* 435 *τίς ἄν πελωρὸς ἐκ δόμων μάλοι*, | *δοῖς διαγγεῖλαι* ('who might announce').

We are apt to be too much influenced by the fact that Attic Greek had practically ceased to use the *ἄν*-less potential in prose (except in one or two phrases) and therefore to look for too recondite a reason for such an opt. when it occurs with the assistance of another. Doubtless the opt. in *εἴποις ἄν* helps to retain the potential *δοῖς λάκoi*, but it does not create it. Meanwhile we call the fut. *δοῖς φέγγεται* one of 'purpose,' but the two constructions are in reality simply 'you would not find a poet who *could* deliver himself of a fine expression, i.e. one who *will* utter . . .'

*γενναῖον* = 'prime,' 'first-rate.' Cf. Plat. *Legg.* 844 κ. *τὴν γενναίαν οὖν λεγόμενὴν σταφυλὴν ἢ τὰ γενναῖα σῦκα*, *Rep.* 372 η μάλας *γενναίας*. *ῥῆμα* is not a 'word' (as the context shows), but a phrase or expression.

*λάκοι* suggests a kind of oracular deliverance. Cf. *Plut.* 39 τί δὴτα φοῖβοι ἐλακεν ἐκ τῶν στεμμάτων; Eur. *I.T.* 976 *τρίποδος ἐκ χρυσοῦ λακῶν* | *φοῖβοι*.

99. *παρεκεκυνδυνεμένον*, 'boldly ventured'; i.e. an expression which takes some risks in respect of being received with approval (inf. 1108). Cf. Hor. *Od.* 4. 2. 10 *seu per audaces nova dithyrambum* | *verba deorol*.

100. *αἰθέρα Διὸς δωμάτων*, 'apartment of Zeus' (*Iovis cubiculum*), a prosaic burlesque of a *ῥῆμα* in the *Melanippe* of Euripides *ὄνυμι δ' ἱερὸν αἰθέρ' ὀλεσσω Διὸς* (quoted again in *Theom.* 272), cf. 311. There could be no objection to the ex-

pression 'Zeus dwelling in the sky,' since Homer has Ζεὺς αἰθέρι ναιῶν, and therefore we must conclude that, to Ar. at least, the noun *οὐρανοῦ Διὸς* carried with it a rather ludicrous or prosaic suggestion not belonging to the verbal phrase, perhaps rather like 'domicile.' In *δωμάριον* the dimin. should be noted. The vast air is, it appears, but a *δωμάριον*. With the comic result cf. Plaut. *Amph.* 3. 1. 3 (*Jupiter*) in *superiore qui habito cenaculo*.

**χρόνου πόδα.** Euripides had said (*Iuvch.* 888) *δαρὸν χρόνον πόδα* ('stride') and fr. 42 *καὶ χρόνον ποδῶναι ποίς*, personifying *Χρόνος*. Shakespeare also (*A. Y. L.* 3. 2) has 'the lazy foot of Time.' Greek literature was cautious with metaphors, since a quick intelligence was apt to visualise the notion, and so discover incongruities and frigidities which might escape those who have no habit of reducing a phrase to distinct apprehension.

101. *φῆμα μὲν οὐκ κ.τ.λ.*: referring, though not directly, to Eur. *Hipp.* 612 *ἡ γλῶσσ' ὁμῶμοχ'*, *ἡ δὲ φῆμ' ἀνώμοτος*, which the comedian wittily brings home inf. 1471, as he does also in *Thesm.* 275. The meaning of Eurip. is that Hippolytus has sworn without due cognisance and that his conscience is therefore not bound. He had not sworn with full judgment (*φῆμ'*) of the circumstances. Cicero (*Off.* 3. 29. 107) explains and upholds the saying. Cf. *Qv. Her.* 21. 135 *quæ iurat mens est; nil contraximus illa: Illa fidem dictis addere sola potest*. But this attitude opens the gate for much casuistry, and the business of Athenian life could hardly have been carried on if oaths had not been felt to be absolutely binding. The *ἔρκος* entered into so many relations of political, social and judicial affairs in which it was almost the only safeguard (cf. *προνομία*, *ἀνθρωπία*, *ἐπικασία*, *ἐξουσία* etc.) that, if the prevailing superstitious belief in the penalties of perjury were destroyed, the very existence of society was threatened. The old school, therefore, regard the Euripidean line as extremely dangerous. In Arist. *Rhet.* 3. 15. 8 a certain Hygieaenon, during a law case, charges Eur. with *ἀσέβεια* in this verse. But Eur. was quite innocent of the meaning that the lips might swear while the mind had no intention to keep the oath.

Commentators do not, however, appear to have noted the form and rhythm of the present line, which are very different from those of the verse in the *Hippolytus*, and, indeed, only just escape not making a verse at all. It looks as if there were some other passage in the mind of Aristophanes, which he proceeds to garble. We should not print (with Blaydes, Holden, etc.) both lines as quotation, but mark at least *εἰσαγωγή*.

σασαν ἰδίῃ τῇ φρενὶ as a *παρὰ προσδοκίαν*, i.e. 'a mind which refuses to swear by victims, but a tongue which—perjured itself without regard to the mind.' Euripides had probably said in some natural connexion only *φρένα οὐκ ἐθέλουσαν ὁμῶσαι καθ' ἑρῶν*. This will explain the difference of tense, *ἐθέλουσαν* being in the quotation, but *ἐπαρκήσασαν* Aristophanes' account of the subsequent action. [If 'tongue' was in the parodied passage the form would there of course be *γλώσσαν* not *γλῶτταν*.]

καθ' ἑρῶν, lit. 'down upon the heads of victims' = 'while devoting victims.' Cf. Thuc. 5. 47 *θυμίστων ὀρκὸν τὸν μέγιστον κατὰ ἑρῶν τελείων*, *Eq.* 660 *κατὰ χιλίων παρήνεσα | εὐχὴν πῆσασθαι χιμάρων*.

103. *οἱ* . . *ἀρίσκει*; Both dat. and accus. are Attic with *ἀρίσκειν*, the acc. being more idiomatic to that dialect. The emphasis of *οἱ* must not be overlooked: 'do *you* like that sort of thing?' i.e. 'some people do, no doubt; but do *you*!'

μᾶλλον: i.e. *μὴ* (*λέγε* "ἀρίσκει"), ἀλλὰ κ.τ.λ. 'Don't say "like it"; I am worse than mad after it.' Cf. 715, and so in Plato.

104. *ἢ μὴν κόβαλά γ' ἐστίν*, 'I'll swear it's arrant humbug.' *κοβαλαία* ἡ προσποιητικὴ μετ' ἀπάτης παιδία (Harmonat.). The particles *ἢ μὴν* asseverate, as in an oath. Cf. Eur. *Alc.* 692. *γ'* emphasises the adjective.

*ὡς καὶ σοὶ δοκεῖ*: (1) 'and *you* think so, too,' or (2) 'as *even you* think (and you are not particularly bright).' The latter is at least the most humorous.

105. *μὴ τὸν ἑμὸν οἶκον νοῦν*: playing upon two senses of *οἶκός*: (1) 'dwell in' (2) 'manage' (inf. 976). When Euripides (*fr.* 144 S) says *μὴ τὸν ἑμὸν οἶκον νοῦν*, *ἐγὼ γὰρ ἀρκίσω* the whole expression is the tragic and dignified equivalent of 'mind your own business.' So *I.A.* 331 *οὐχὶ δεῖνά; τὸν ἑμὸν οἶκόν οἶκον οὐκ ἐάσομαι*; ('manage my own concerns'), *Andr.* 581 *πῶς; ἢ τὸν ἁμὸν οἶκον αἰκήμεν μολῶν | δεῖρ'*; *οὐχ ἅλις σοι τῶν κατὰ Σπάρτην κρατεῖν*; Prome would use *διοικεῖν* and Ar. plays with the other sense. In *μὴ τὸν ἑμὸν οἶκον νοῦν* *ἔχειν γὰρ—οἶκίαν* there is also perhaps the point 'for you have—but then instead of 'a *νοῦς* of your own,' he will only go so far as to admit that Herakles has 'an *οἶκία*.' ['My mind can mind itself: never you mind.']

106. *καὶ μὴν ἀτυχὸς γε*: join *καὶ μὴν* . . *γε*, or, in other words, *γε* belongs to the sentence. Lit. 'indeed, and it appears wretched stuff'—'well, I can only say, it appears . . . In

παμπόνηρα there may be either a moral or an aesthetic sense, or both.

107. δεικνύν με δίδασκε: i.e. that is your forte. Cf. 62 n.

108-112. ὥνπερ ἔνεκα . . . ἵνα μοι . . . τοῦτους. If we punctuate, as is commonly done, with comma at Κέρβερον, the construction is 'but the matters for which I came, (viz.) in order that you might tell me your friends . . . tell me them,' where 'them' should grammatically be ταῦτα, looking back to the rather distant ὥνπερ ἔνεκα, but is diverted to ταῖσι by the intervening ξένοι. But it is more idiomatic to put a period at Κέρβερον and render 'but the reason why I came (was this, viz.) in order that . . .' Cf. Plat. *Rep.* 330 n οὐ τοι ἔνεκα ἡρώων, ἣν δ' ἐγώ, διτι μοι ἔδοξας οὐ σφόδρα ἀγαπᾶν τὰ χρήματα ('why I asked was this, because . . .'). Cf. *Phaedr.* 248 κ. *Lach.* 184 n etc.

109. κατὰ σὴν μίμησιν: even comedy does not require τὴν σὴν, since the meaning is 'in an imitation of you.'

110. εἰ δεοίμην: primary tenses would have given ἔρχομαι ἵνα φράσῃ, εἰάν δύσμαι.

ἐχρῶ = ἐχράον. It does not appear why the natural accent of MSS. has been so frequently altered to ἐχρῶ.

ἐπὶ τὸν Κέρβερον. The twelfth labour of Herakles was 'to fetch' Cerberus.

112. λιμένας, ἀρτοπώλια κ.τ.λ. The words are spoken with calculating pauses.

113. ἀναπαύλας = ἀναπαυστήρια, 'resting-places by the road'; cf. Plat. *Legg.* 625 n ἀνάπαιλαι κατὰ τὴν ὁδὸν, ὡς εἰκόσ, πύργοι δ' αὖτος τὰ νῦν ἐν τοῖς ὑψηλοῖς δένδροισιν εἰσι σκιεραὶ. For travel in ancient Greece see Becker's *Charikles* [Becker-Göll], first scene and Excursus.

ἐκτροπὰς: places where one could get off the road, e.g. to 'outspan' for a while. Not the same as the Latin *deversoria*, which were inns (καταγῶγια, καταλύσεις); cf. [Eur.] *Ihes.* 880 νεκροῖς θάπτειν κελύειν λεωφόροις κατ' ἐκτροπὰς (bends or recesses beside the highway).

114. διαίτας: apartments, lodgings, or 'flats.' Cf. *diata* when borrowed into Latin: Plut. *Mor.* 667 c Αἰδηψοί (a πρὶς χωρίον κατασκευασμένων οἰκήσεων καὶ διαίται Ath. 270 c.

πανδοκεντρίαι: humorously instead of πανδοκεία. Inns were frequently kept by women (cf. 549) of unrefined class.

115. κόρη: still a great plague in the common Greek inns,

so that travellers often sleep in a sort of bag. The ancients carried their own *σπρώματα*.

117. *φράζε τῶν ὁδῶν ὅπως κ.τ.λ.* The gen. of that concerning which one speaks is illustrated by Soph. *Tr.* 1122 *τῆς μητρὸς ἦεν τῆς ἐμῆς φράσεων ἐν οἷς | εἶν' ἔστιν*, Ph. 440 *ἀναξίου μὲν φωνῆς ἐξεργάσθαι* | . . . *τι εἶν' κυρεῖ*, Plat. *Rep.* 439 B *τοῦ ταχίστου οὐ καλῶς ἔχει λέγειν ὅτι κ.τ.λ.* It will, however, be perceived that in these instances, as in the present case, the gen. does not stand alone with the verb, but is followed by a clause which defines that matter, *appertaining* to the thing or person in question, which is to be told or asked. In the simple *τοῦ κασιγνήτου τι φῆς*; (Soph. *El.* 317) the order might be *τι τοῦ κασιγνήτου φῆς*; 'what matter of (=appertaining to) thy brother?' This is the same partitive construct, as in *τοῦτό σου θαυμάζω*. We may next substitute for the single words *τι* or *τοῦτο* a whole phrase, as in the text and the illustrative passages. For *φράζε τῶν ὁδῶν τῇ ταχίστῃ* or *ὅποις τάχιστα ἀφίξομεθα* we get *φ. τῶν ὁδῶν ὅπως κ.τ.λ.* ('how' . . . virtually = 'that way by which' . . .).

120. *τίνα*; For the repetition of reflection cf. 460, 1399.

121. *μία μὲν γὰρ κ.τ.λ.* There are three chief roads to death, called in modern times 'dagger, cord, and bowl.' Among the Greeks these were *ξίφος*, *βρόχος*, *κώπειον* (Zenob. 6. 11), although in schol. to Pind. *O.* 1. 97 the third is varied, viz. *ξίφος*, *ἀγχύνη*, *κρημὸς*. To these (alternative) combinations refers the proverbial expression *τὰ πρὶς τῶν εἰς θάνατον*. See Meineke (*Com. Frag.* ii. pp. 867, 1165). Herakles here enumerates *βρόχος*, *κώπειον*, *κρημὸς*.

*ἀπὸ κάλῃς καὶ θραπίου*, 'by way of Rope-and-Stool.' The humour cannot be translated. The expression contains (1) probably a *παρὰ προσδοκίαν* and possibly a pun, the words *κάλῃς καὶ θραπίου* coming instead of some locality from which one might start, and of which the name was not unlike part at least of *κάλῃς καὶ θραπίου* (cf. *ἡ διὰ θρεῖας* 124); (2) certainly a play upon the sense (a) *ἀπὸ κάλῃς* (*πλεῖν*, *ἐλκεσθαι*) as used of being 'towed,' and *ἀπὸ θραπίου* (*πλεῖν*) = 'by means of upper-bench rowing' (i.e. making a voyage by means of tow-rope and upper rower's bench), and another sense (b) of mounting a stool, fastening the noose, and then kicking the stool away (see Theoc. 33. 49 sqq.).

The *θραπίται* were the highest or inmost tier of rowers in a trireme and were in the best places. Herakles is describing a fairly pleasant way of travelling. It is probable that in some circumstances, while a vessel was towed, the towing was assisted

by rowing on the one tier only. This would be not simply *πλεῖν ἀπὸ κάλῳ* but *π. ἀπὸ κάλῳ καὶ θρασίῳ*.

For ἀπὸ of the resources and working material cf. ἀπὸ *ληκυθίου* 1209 n. This use is extended till it becomes purely modal, e.g. ἀπὸ *σπουδῆς* or ἀπὸ *πολύου ἀν τάχους ἀποφύγει* (Xen. *An.* 2. 5. 7).

122. *κράδασαντι σαντόν*: a concluding surprise.

*παῖε*. As an exclamation 'Stop!' it is Attic to say either *παῖε* or *παῖσαι* (but neither *παῖον* nor *παῖσον*). Especially cf. *Ar.* 889 *παῖ' ἐς κόρακας, παῖσαι καλῶν*. This use of the active is permitted (though it is not frequent) even with a genitive (cf. 580) or a participle (*Plac.* 326 *παῖε παῖ' ὀρχοίμενος*). The intrans. use of the trans. *παῖε* in this exclamation began with the sense 'stop (it)' or 'things'.

*πυγῆράν*. He had asked for a road not *θερμὴν ἄγαν* (119). This one is positively 'stifling.'

123. *ξύντομος τετρυμμένη*: (1) as applied to a road = 'a short cut, a well-beaten track'; (2) as applied to hemlock = 'shredded and pounded.' In *Plat. Phaed.* 116 D (of the hemlock of Socrates) *ἐνεγάτω τις τὸ φάρμακον, εἰ τέτρυπται, εἰ δὲ μή, τριψάτω ὁ ἄνθρωπος*, 117 A *τὸ φάρμακον ἐν κύλικι φέροντα τετρυμμένον*. For *ξύντομος* cf. the use of *τέμνειν, ἐντέμνειν φάρμακα*.

124. *ἡ διὰ Θυίας*: in which the hemlock is pounded; cf. *Plac.* 230. Doubtless there is a play upon some local name, e.g. *Θρία* (there was a Thriasian gate of Athens): 'the way through — Mortar.'

125-126. *ψυχράν γε* . . . sc. *λέγει*. The first effect of hemlock is to chill and deaden the extremities; cf. *Plin. H.N.* 25. 13. 95 *semini et foliis (scilicet) refrigeratoria vis. Quae necant incipiunt algerre ab extremitatibus corporis*. The numbness ultimately reaches the heart. The best comment on this passage is Plato's account of the effect on Socrates (*Phaed.* 117 E) *σφόδρα πύσας αὐτοῦ τὸν πόδα ἤρετο εἰ αἰσθάνοντο, ὃ δ' οὐκ ἔφη. καὶ μετὰ τούτ' αἰθὺς τὰς κνήμας, καὶ ἐπ' αὐτὰν οἷτως ἡμῖν ἐπεδείκνυτο ὅτι ψυχροτά τε καὶ πηγνύτο*.

128. *ὥς ὄντος γε μὴ βαδιστικοῦ*, 'since I am not much of a walker'; lit. 'on the assumption that . . .' In such clauses *μὴ* is regularly used in virtue of the imperative (here *φάσκειν* understood); cf. *Soph. Ant.* 1063 *ὥς μὴ 'μπολήσω ἰσθὶ τὴν ἐμὴν φέρον*, and with gen. absol. *Thuc.* 7. 15 *ὥς τῶν στρατιωτῶν μὴ μεμπτῶν γεγενημένων, οἷτω τὴν γνώμην ἔχετε*, *Plat. Rep.* 327 C *ὥς τοῖσιν μὴ ἀκούσμεντων, οἷτω διανοισθε* (Kühner-Gerth ii. p. 200).

129. καθ' ἑρπυσιον. The temple of Herakles Alexikakos was on the heights of Melite and the Cerameicus lay below (καθ-) to the north. Cerameicus lay both inside and outside the Διευλος gate, the part called ὁ ἐντὸς τείχεος running from the gate to the Agora, while ὁ ἔξω lay between the gate and the Academy. According to Pausanias (1. 30. 2) torch-races (λαμπαδηδρομία, λαμπάς, less often λαμπαδηφορία) began at the altar of Prometheus (as πυρφόρος) in the Academy and continued to the city, probably inwards as far as the Prytaneum (see infra 1093 sq. n.). There were also torch-races in honour of Hephaestus and Athena (at the Panathenaea), but we have no definite information as to details.

ἐς Κεραμεικόν. The article is commonly (but by no means always) omitted after a preposition with the name of a recognised part of the city, e.g. ἀγορά, πόλις (when = ἀκρόπολις), πρυτανεῖον.

130. τὸν πύργον. Some have fancied this to be the tower of the solitary Timon Misanthropos (Paus. 1. 30. 4), a character referred to (without mention of a tower) in *Lys.* 809. *Ar.* 1549, and by other comedians, Plutarch and Lucian. Shake-peare's *Timon of Athens* gives a very free treatment to the theme. But we may be tolerably certain that Aristophanes would have brought in the name (τὸν πύργον τὸν Τιμωνος). The most natural explanation is that the allusion is simply to some particularly high πύργος, commonly known as ὁ ὑψηλὸς πύργος, among those on the walls of Athens, used as a look-out.

131. ἀφικμένην τὴν λαμπάδα, 'see the torch-(race) being started.' So λαμπάδα τρέχειν, *νικᾶν*; cf. Plat. *Rep.* 322A λαμπάς ἐσται πρὸς ἐσπέραν τῇ θεῷ. In the torch-race of the Cerameicus the simpler form seems to have been used (Paus. 1. 30. 2), viz. with single competitors instead of relays or 'sides.'

ἐντρέθεν: with θεῷ.

132-133. ἐπιθεὶν φῶσιν . . εἶναι, 'when they say "let go," do you be good enough to let yourself go.' The infin. does not depend on φῶσιν (for κελεύωσιν), but quotes the spectators' own word, i.e. an infinitive-imperative like the εἶναι σὺ following. Cf. *Vesp.* 386, *Nub.* 850, *Thuc.* 5. 9 σὺ δέ, Κλεαρτιά, ἀφινδίσαι τὰς πύλας ἀνολέας ἐπιθεῖν καὶ ἐπιγέσθαι, *Xen. Oec.* 3. 12 πάντως, ὦ Κριτόβοιλε, ἀπαληθεύσαι πρὸς ἡμᾶς. The force of such infin. is 'be kind enough to . .' εἶναι for ἀφῆναι belongs to the older language, surviving in a phrase of the games.

134. ἀνολέσαι· ἂν . . ὄρε: playing on two senses: (1) 'I should waste two brain-rissoles,' (2) 'I should dash out the two lobes of my brain.' Α ὄριον is soft or minced meat.

fish, marrow, eggs, etc., seasoned, and wrapped and cooked in fig-leaves. *Eg.* 954 δημοῖ βοείου θρίον, *Ach.* 1101 θρίον τριχόν. They were delicacies, and Dionysus would not care to waste a couple of them. The two halves of the brain in their membranes suggest such θρία.

137. μεγάλην . . πάν. After these words there is a slight pause, and then ἄβυσσον intensifies the previous description: 'a lake—a very big one—bottomless.' Exactly similar are the position and intonation of δειρότατα in v. 144. Herakles is trying to frighten Dionysus. The boat is only a miserable little one πλοιαρίῳ, 'only this size' (τυννοντοῖ, accompanied by a gesture). Charon's boat is a crazy thing in Verg. *Aen.* 6. 413. The lake is, of course, Acheron; cf. Luc. *Luc.* 3 ἡ Ἀχερυνία λίαν πρόκειται πρώτη δεχομένη τοῖς ἀπαντῶντας, ἢ οὐκ ἐνι διαπλεύσαι ἢ παρελθεῖν ἀνευ τοῦ πορθμῆος· βαθία γάρ περᾶσαι τοῖς ποσὶ καὶ διανήσασθαι πολλή, Verg. *Aen.* 6. 296 etc. For the probable references to Athenian topography see Introd. p. xxxiii.

139 140. ἀνὴρ γέρον ναύτης δάξει: rather render 'an old man will carry you across as waterman' than join ἀνὴρ γέρον ναύτης. For Charon's age cf. Verg. *Aen.* 6. 304 iam senior, sed cruda doo viridique senectus.

δύ' ὀβολῶ: (1) it might seem natural to explain that the sum is for Di. and Na. (since Herakles can hardly anticipate the refusal of Charon to carry the latter). It is true that he says σε . . δάξει and not σφώ, but Dionysus might 'include' his slave. Yet in v. 270 Dionysus pays τῷβολῶ for himself alone. (2) We may suppose that the usual fee of one obol is here raised to two simply to introduce a humorous reference. So Murray explains 'Charon traditionally took one obol . . But Theseus, the fountain-head of the Athenian constitution, has introduced the two-obol system in Hades.' (3) The two fares to and fro may be combined (Merry, who quotes Apuleius *M.* 6. 18 in ipso ore duas ferre stipes of Psyche's fare). This is perhaps rather too much to extract from the words, and it is not altogether likely that Dionysus would pay for his return in advance and say nothing about it (270). (4) Perhaps a διώβολος (or δύ' ὀβολῶ) was sometimes treated as the proper fee for Charon. (So the schol. here, but he is probably only led to say this by our passage itself.)

It is certain that the δανάκη or κατήχημον was commonly regarded as a single obol; cf. Luc. *Luc.* 10 ὀβολόν . . μισθόν τῷ πορθμῇ τῆς ναυτίδας. Such an obol has been found in the mouths of Greek skeletons. Juv. (iii. 267) has tricentem. On



the whole, therefore, the explanation (2) given above is most probable.

141. *ὡς μέγα δύνανθον κ.τ.λ.*, 'How mighty everywhere are those two obols!' like the useful 'three-penny-bit'). This is said with special allusion to recent legislation introduced (Arist. *Const. Ath.* 28. 3) by Κλεοφῶν ὁ Λεποταῖος, *ὅς καὶ τὴν δωδεβελίαν ἐπέσσετο πρῶτος*. The *δωδεβελία* is the fund (*τὸ θεωριαῖον*) from which were dispensed on each day of the Dionysiac festival two obols to each citizen who claimed them. The innovation is ascribed to Pericles on much later and weaker authority (Plutarch and Ulpian). 'The Diobelia appears in the accounts for the first time in 410 B.C.' (Gilbert, *Greek Const.* *Ant. Eng.* tr. p. 313). The audience would readily take the point, especially those who sat *ἐν τοῖν δισὶν ὀβολοῖν* (D-m. *de Mor.* § 23).

Besides the theoric two obols, that sum played its part in other connexions. For example it was allowed as the *σιτηρίσιον* (ration-allowance) for a hoplite (D-m. *Phil.* 1. 4. 28); it was sometimes pay for a seaman (*Vesp.* 1188); and it was a common fee for seers and dream-readers (*Vesp.* 52). But there is no proof that the *μισθὸς δικαστικός* was ever two obols, and the *μισθὸς ἐκκλησιαστικός* (which did take the form of a *διώβολον* for a time) was not yet instituted. We may conclude that two obols represented the daily 'living wage' of an Athenian about the end of the fifth century.

142. *κάκιστα*: cf. 77 (*δαΐδεν*), 82.

*Θηροῦς*. The two obols are a specially Attic institution, and in Hades they are due to no less a person than the time-honoured Attic hero. It is as if we accredited King Alfred with the uses of the omnipresent threepenny-piece. Theseus had helped Peirithous in his attempt to carry off Persephone from Hades, and had been kept in durance there till delivered by Herakles. Herakles can therefore speak personally of what Theseus had done.

*ἤγαγεν*: sc. αἰρό. Such an omission is not of the most frequent: cf. Hom. *Il.* 6. 121 *τίς δὲ σὺ ἔσαι, φέριστε, καταβηγῶν ἀνθρώπων*; | οὐ μὲν γὰρ ποτ' ὄπωπα (sc. σε). (Kühner-Gerth § 597. 2 b.)

144. *δεινότερα*: see 137 n.

*ἐκπλήττει*, 'try to frighten.' Goodwin, *M. and T.* § 25, Gildersleeve, *Gk. Synth.* § 192.

145. *βόρβορον*: burying in mud specially awaited the uninitiated; cf. Plat. *Phaed.* 69 c *ὅς δὲ ἂν ἀμύητος καὶ ἀνέλεστος*

eis "Αἶδον ἀφίκηται ἐν βορβόρῳ κείσεται. But the wicked in general had a similar fate: *Rep.* 363 τὸ τοῖς δὲ ἀνοστοῖσι καὶ ἀδικοῖσι εἰς πηλὸν τινα κατορύττονται ἐν "Αἶδου, *Luc. Alex.* 25 ἐρομένου γὰρ τινος τί πράττει ἐν "Αἶδου ὁ Ἐπίκουρος; Μολυβδίδας, ἔφη, ἔχων πέδας ἐν βορβόρῳ κἀθήται. Vergil (*Æ.* 4. 478) speaks of *limus niger* in the locality here described. A similar notion occurs among the punishments in Dante's *Inferno*.

146. καὶ σκῶρ ἀέθων, 'and filth that ever flows': an obvious burlesque of something more dignified, e.g. ἰδὼρ ἀέθων.

148-151. εἰ που . . ἔξεγράψατο. The sins which merit this punishment are those of the traitor, the *μητρολόος* and *πατραλόος*, the perjurer and—the admirer of Morsimus' poetry. All is delivered with great solemnity. We can have little doubt that there was a well-known formula connected with the less esoteric part of the mysteries, setting forth the chief classes of sinners whom the pure and initiated will see punished in Hades. From this source Aeschylus would draw (*Eum.* 269) his ὅψη δὲ καὶ τίς ἄλλος ἤλινεν βροτῶν | ἢ θεὸν ἢ ἕνον | τιν' ἀσεβῶν ἢ τοκέας φίλους, and Vergil his *hic quibus iniuria fratres, dum videri manebat, | pulsantur patres, aut frans iniuria clientis*, etc. (*Aen.* 6. 608). The humorous climax comes the more effectively to the audience from their familiarity with this section of the 'catechism.'

151. ἢ Μορσίμου τις κ.τ.λ. The repetition of *τις* has led to the suggestion ἢ εἰ by Meineke. But with the distance since the introduction of the sentence Greek did not feel the awkwardness. Cf. *Thesm.* 335-345 εἰ τις ἐπιβουλεύει τι τῷ δήμῳ κακὸν . . | . . ἢ πικρυνκεύεται | Εὐρυπύδῃ . . | ἢ πεμπομένη τις ἀγγελίας ψευδεῖς φέροι, | ἢ μοιχὸς εἰ τις ἐξαπατᾷ ψευδῇ λέγων | . . | ἢ δῶρά τις δίδωσι γραῦς κ.τ.λ., *Eur. Hec.* 1178 εἰ τις γυναῖκα τῶν πρὶν εἶρηκεν κακῶς, | ἢ νῦν λέγων τις ἐστίν.

Μορσίμου: grand-nephew of Aeschylus and a bad poet of tragedy. Various scholiasts call him *πονηρός*, *δμετρος*, *ὀνόψυχρος*; cf. the terrible imprecation *Eg.* 400 εἰ σέ μὴ μισῶ . . διδασκόλην προσάδειν Μορσίμου τραγωδίαν, *Inc.* 801. He is said, however, to have been a 'good eye-doctor' (schol.).

ἔξεγράψατο, '(ever) got copied out' (or 'copied out for himself'). An author γράφει, his amanuensis ἐκγράφει, but a person who makes or gets made a copy for his own use ἐκγράφεται. So when one writes down for his own use what another says; cf. *Av.* 981 ὁ χρησμός . . | δὲ ἐγὼ παρὰ τὰ πόλλωνος ἐξεγραψάμην, *Vesp.* 538 καὶ μὴν δὲ ἂν λέξη γ' ἀπλῶς μνημόσινα γράψω γῶ, *Soph. Phil.* 1325 καὶ ταῦτ' ἐπίστω καὶ γράφου φρενῶν ἐσω.

152. ἐχρῆν γι πρὸς τούτοις καὶ . . : brachylogia for ἐχρῆν . . εἰπεῖν καὶ. In usual prose perhaps we should have had ἐχρῆν προσκείσθαι τὸ καὶ . . For the conversational omission of an infin. cf. 1279.

153. τὴν πυρρήχην . . τὴν Κινησίον: the πυρρήχη was a quick dance in armour derived from the ancient war-dance, and recalling the crouching, springing, bending aside, etc., of actual fight (Plat. *Legg.* 815 A, Ath. 630 D). Here the name is applied to the song and music which the dance accompanies.

Cinesias was a dithyrambic poet of whirling words and of ill repute, not only with Aristoph. (*Av.* 1372 sqq.) but also with Plato the philosopher (*Gorg.* 501 E), Plato and Strattis the comedians, and Lysias the orator (Ath. 551 D). He was remarkably thin (Ath. l.c.), and that peculiarity is referred to inf. 1437. The art. τὴν must allude to a notorious composition invented (perhaps recently) by Cinesias.

154-157. The after-life of the initiated is described in terms which (like those concerning the unblest, 148-151) belong to the current exoteric doctrines of the μύσται. That there was such a recognised account is clear from the similarity of this passage to one in Pindar (*Thren. fr. 1*): *Unto them shineth the might of the sun, and in meadows of deep-hued roses is their domain, shaded with incense-trees and heavy with gold-n fruits. And in horses and in games some take their joy, and some in harps, and a perfume is shed throughout that place delectable.* Cf. Verg. *Aen.* 6. 638.

It should be noted that Aristoph. ventures no travesty with this. Nevertheless it appears very probable that in the words *ὄστω ἐνθάδε*, in *θάλασσε εὐδαίμονας ἀνδρῶν γυναικῶν*, and especially in *κρότον χαρὸν πολόν*, he is making allusion to the festive audience in the theatre. When the chorus comes in there will be *κρότος πολός* in the shape of clapping. This underlying meaning would be assisted by the actor's gestures, but is not inartificially pressed.

154. ἐνταῦθεν, 'next.'

αἰθλῶν: in Pindar the φόρμυξ is played among the blest. But the αἰθλός was used at the mysteries, and the choric lyrics (which the μύσται are to sing, 312 sqq.) are accompanied by the flute.

πρὸς αὐτὸν = 'will float around you'; cf. Soph. *Ant.* 1200 τῷ δ' αἰθλίας ὁσημα περιβαλεῖ βοῆς.

155. φῶς κάλλιστον ὄστω ἐνθάδε: the ἐνθάδε of Meineke is wrong. The meaning is 'in this world,' not 'on this spot.'

The light of the underworld is for the most part only darkness visible, but in the abodes of the blest there is bright day, λάμπει μῖνος ἀελίου (Pind. l.c.), or, as Vergil expresses it (*Aen.* 6. 640), *lurgior hic campis aether et lumine vult* | *purpureo, solenne suum sui sidera noctis*. So inf. 454 μῖνος γὰρ ἡμῖν ἥλιος | καὶ φέγγος ἰλαρόν ἐστιν.

156. μυρρινῶνας: Pindar has φοινικιρόδοις τ' ἐνὶ λειμῶνεσσι προδότηιον αἰτῶν καὶ λιβάνῳ σκιαρὸν καὶ χρυσέοις καρποῖς βεβρηθῆναι, and Vergil (l.c.) speaks of *locus lactos et amoenus viridis* | *fortunatorum memorum*.

157. ἀνδρῶν γυναικῶν: i.e. ἀνδρῶν καὶ γυναικῶν. Such asyndeton is not very frequent in comedy; yet cf. *Ach.* 625 πῶλεῖν ἀγοράζειν, inf. 861 δάκνειν δάκνεσθαι. In *Vesp.* 1081 σὺν δόρῃ σὺν ἀσπίδι is an echo of tragedy. For the latter cf. Soph. *Ant.* 1079 ἀνδρῶν γυναικῶν σοῖς δόμοις κωκίματα, Aesch. *Eum.* 1028 παίδων γυναικῶν.

159. νῆ τὸν Δία . . μυστήρια, ' (talking of mysteries) I, at any rate, am playing the donkey's part at them.' γούν = 'true, so far.' There was a sarcastic proverb ὅσος ἀγεί μυστήρια, derived from the fact that the sacred utensils were carried from Athens to Eleusis by donkeys, whose only part in the celebration was the hard work. There is a play on the senses of ἀγείν: (1) 'keep,' 'celebrate,' as in ἀγείν ἐορτήν, (2) 'bring,' 'carry' (like νῆς φόρτον ἀγοίσι, an old use, generally replaced by φέρειν, but retained in an old saw). The modern comæ's donkey similarly has his 'day at Epsom.' For the form of expression ὅσος ἀγεί κ.τ.λ. cf. *Lys.* 695 ἀετὸν τίκοντα κύνθαρος (σε) μαϊεύσθαι, Cephiaod. (*Comm. Frag.* ii. 883) ἐγὼ δὲ τοῖς λόγαις ὅσος δομαι, Verg. *Ecl.* 9. 36 (*vidcor*) argutos inter strepere anser olores, Cic. *de Or.* 2. 57. 233 docebo sus oratorem.

160. ταῦτα, 'this baggage.'

τὸν πλεῖον χρόνον: not a rare use of the article with χρόνος; cf. Thuc. 4. 117, 5. 15, Aesch. *Ag.* 626 ἐς τὸν πολὺν . . καρποῖσθαι χρόνον. The time which is yet to run on is set against e.g. τὸν μέγχι νῦν χρόνον.

[These two lines are an aside, and do not interrupt Heracles.]

161. 84γ: 2nd pers. of δέομαι (cf. 110) rather than 3rd from δέω.

164. καὶ χαῖρε, 'and so, good-bye.' χαῖρε can be used both at meeting and parting (*salve* and *vale*) = 'good-day,' while ὕγιαυε commonly = *vale*, and was generally restricted to that sense.

166. πρὶν καὶ καταθέσθαι; 'before I have so much as got

it down?' Xanthias is annoyed at the small respite he has had, and speaks hyperbolically.

μέντοι: of affirmation (μέντοι), 'certainly,' 'I'm telling you' (cf. 171); a frequent use in both positive and negative sentences.

167. μή ὅθ' : sc. τοῦτο εἶπες (κελεύεις).

168. τῶν ἐκφερομένων : ἐκφορά is the common term for a funeral.

ὅστις : not ὅς, since one of a class is meant, not a definite person.

ἐπὶ τοῦτ' ἔρχεται, 'is on that errand,' or 'has that (express) object'; sc. to visit Hades (not τὸ ἐκφέρεισθαι). The phrase ἐπὶ τοῦτο (or τόδε) ἔρχεσθαι should be recognised as corresponding to the Latin *id (hoc) agere*. For the rather vague reference of τοῦτο cf. 358 βωμολόχοις ἔπεσιν χάλει μή 'ν καιρῷ τοῦτο ποιοῖν (*id agentibus*), and for the particular expression Eur. *Bacch.* 967 Δι. ἐπίσημον οὐρα πᾶσιν. HE. ἐπὶ τὸδ' ἔρχομαι ('that is my object'), Xen. *An.* 2. 5. 22 ἀλλὰ τί δὴ, ὑμᾶς ἐξόν ἀπολέσαι, οὐκ ἐπὶ τοῦτ' ἤλθομεν; ('why did we not make it our business?')

169. τότε μ' ἄγειν, 'then take me' (MSS.) and τότε ἡμ' ἄγειν (Bergk) are equally possible, but there is no superiority in the latter.

ἄγειν: either as imperat. (cf. εἶναι 133), or we may supply κελύω from *κεκρύω* (167) despite the intervening *μισθώσαι*.

170. [The bearers and corpse are a *παραχορήγημα* or *παρασκήριον* (the proper term is disputed: see *Dict. Ant.*.)]

τοῦτον, 'a corpse yonder.' [The reading of the best MSS. is better than Elmsley's τιν' ἐκφέρουσα. The sense is 'for certain persons are carrying a corpse yonder' = 'for yonder are certain persons bearing a corpse.']

172. βούλει: not = ἐθέλεις, but 'do you want . . .?'

σκευαρία, 'a bit of baggage,' depreciating the amount.

173. ταῖς: either present ('are you paying?'), or, less vivaciously, future (cf. 176).

174. ἐνάντι' ὑμῖς τῆς ὁδοῦ. He turns away from Di. to his bearers; hence ὑμῖς, 'get on, you men!' This sense of ἐνάντιος is frequent. The gen. is strictly partitive ('some of the way'); cf. Xen. *An.* 1. 3. 1 οὐκ ἔφασαν ἵναί τοι πρόσω, Herod. 3. 105 προλαμβάνειν τῆς ὁδοῦ, Soph. *Aj.* 731 δραμοῦσα τοῦ προσώπτιω. [Not 'get out of our way,' which makes a

doubtful construction and takes from the contemptuous indifference of the corpse.]

175. ὦ δαίμονι: expostulatory, as often in Plato.

ἐάν ξυμβῶ, 'in case I can come to terms'; cf. 339, 1517, Thuc. 2. 5 λόγων πρῶτον γενομένων. ἦν τι ξυμβαίνωμεν.

177. ἐννέ' ὀβολοῖς: a drachma and a half, as a compromise.

ἀναβιοῖην, 'strike me alive (if I will)!'. Being dead he cannot say the usual ἀποθάνοιμι or ἀπολόμην.

180. ὥπ, παραβαλοῦ: the voice of Charon is heard, and the boat comes into sight immediately afterwards. We may suppose that some sort of boat enters the orchestra on rollers, and that at v. 270 it is withdrawn in the same fashion. The change of scene, if not wholly imagined, would be produced by a change of the painted hangings which hung upon the temporary wooden structure (προσκήριον) serving as background. Possibly the περίακτοι may already have been used as the easiest way of suggesting new surroundings. It should be noted that the change would occur at v. 184. Here there is not sufficient pause even to prevent the line from being metrically completed by the new speaker.

ὥπ. In v. 208 ὥπ, ὅπ is used in setting the time for rowing. ὥπ cannot therefore be limited (with schol. on Ar. 1395) to the stopping of the rowing (i.e. = 'easy!' or 'avast!'). At v. 208 (q.v.) a schol. calls it ἐλαττικὸν ἐπιφθέγμα. There is nothing in the passages containing ὥπ to show that it was more than neutral, i.e. a κέλευμα calling attention, but depending for its application on the circumstances or attendant words.

παραβαλοῦ: lit. 'bring your boat alongside (i.e. to shore)'. The middle may be used without an object (cf. 269) or with one (Eg. 762 τὴν ἀκτὸν παραβάλλου). In the former case we may either supply τὸ πλοῖον or regard the verb as intrans. (cf. the act. παραβάλλειν). The use of the middle is due to the reflexive sense implied, viz. 'bring yourself (in your boat) alongside.' So ἐντίθεσθαι, ἐξαιρέεσθαι regularly in regard to goods in one's own ship. Charon is apostrophising himself; there is nothing unnatural in a boatman, as he reaches shore, singing out 'Easy! lay her to!' [The notion that he has another person assisting on board is contrary to the legends of Charon, is dramatically inconvenient, and leaves no reason for the subsequent treatment of Dionysus.]

181 κ. λήμνη νῆ Δία | αἴτη 'στὶν ἦν κ.τ.λ., 'why, this is a lake, one which . . . (not 'the lake'). αἴτη by attraction for τοῦτο, according to the common, but not invariable, practice.

(Kühner-Gerth i. pp. 74 sq.) Cf. *Nub.* 200 ΣΤ. τί γάρ τοῦτο ἐστίν; εἰπέ μοι. ΜΑ. ἀστρονομία μὲν αὐτῇ.

182. ἦν ἱσσοῖτο, 'which he was telling us about' (*Hibernici*, 'was after telling us of'). Cf. 275 οὐκ ἔλεγε, Plat. *Phaedr.* 230 A οὐ τοῦτο ἦν τὸ δειδῶκεν, ἐφ' ὅπερ ἤγες ἡμᾶς; so Verg. *Aen.* 6. 160 multa inter se vario sermone serchant, | quem socium caecum in vias . . . | dixerat.

184. χαῖρ' ὃ Χάρων: for the three προσφθέγματα see 37 n. The schol., on the authority of the ancient grammarian Demetrius, says that the line is taken from a satyric play of Achaëus. If so, Aristoph. is deriding it, after the manner in which Thomson's 'O Sophonisba, Sophonisba, O!' was ridiculed.

185 187. τίς εἰς ἀναστάλας κ.τ.λ. These lines are evidently a parody of the cries heard in the Attic harbours when a boat or ship was about to depart and was ready to take passengers (e.g. for Salamis, Aegina, Epidaurus, and farther). They correspond to the old London calls of the omnibus-conductors, e.g. 'Who's for the Bank?' 'Who's for Blackfriars' Bridge?' First comes the general destination of the boat to the places 'where the wicked cease from troubling and the weary are at rest'; then some of these are enumerated. In all probability there are puns upon the names of places familiar to the audience. It is of course rather hopeless to guess what these were, since it is part of the humour of Aristoph. to jumble incongruously the names of foreign parts, Attic demes, etc. Moreover a Greek pun is very elastic. Murray ingeniously suspects that in Ἀθήνης πεδίον, θρόνι τόκας, Ταῖραρον we have a reference to 'a proposal, by some member of the war-party, to take the offensive against Sparta by sailing round the Laconian coast—as Tolmides had done—and landing at Λεύκη πεδίον, 'Θρόνι τῶν τόκων, Ταῖραρον.' Without being too definite it appears highly probable that the (otherwise strange) addition of Ταῖραρον is justified by some contemporary circumstances. That word then becomes a revealing παρὰ προσδοκίαν, the other places being imaginable localities in Hades itself. We may render 'Who's for Peace-and-Quiet, Oblivion Plain—or Cuckoo's Nest; for Deadmen's Rest—or the Deuces—or-Taenarum?'

Perhaps as an alternative suggestion to that of Murray, it may be guessed that, in the present acute stage of Athenian troubles (κατὰ καὶ πρῶτα, and see *Introd.* p. xxiii), there were those who, being (like Dionysus) faint-hearted, had mooted some project of leaving Athens for a new home (as many of the Phocaeans left Phocaea for Corsica *Hdt.* 1. 165, and as some Athenians proposed at the time of the Persian

invasion Hdt. 8. 61). Perhaps various places, mostly distant, were suggested and Aristoph. satirises the notion as visionary and impossible; to him such places are but Ἀθήης πεδίων and Ὀρου πόδας—in fact to go to them is to go *ἐς κόρακας*. See the following notes.

186. Ἀθήης πεδίων: the first region across the lake in the topography of Lucian (*Luci. 5* περαιωθέντας διὰ τὴν λίμνην ἐς τὸ εἶσω λειμῶν ὑποδέχεται μέγας, τῷ ἀσφοδελῷ κατὰφυτος, καὶ ποτὸν μνήτης πολέμιον. Ἀθήης γοῦν διὰ τοῦτο ὠνόμασται). Plato (*Rep.* 621 A) also calls it πεδίων; Vergil (*Aen.* 6. 709) has *campus*, his topography, however, being different. [There is no river Lethe in classical Greek.]

ἡ εἰς: with synecphonestis; not ἡ 's, since εἰ is not used before vowels in comedy.

ὄρου πόδας: ὄρου πόδας (or πόκαι, a form πόκαι being very doubtful) is among Greek expressions for the futile or impossible, *κεῖρειν ὄρον* being as much a waste of time as *πλίσθον πλύνειν*, *ἀσκὸν τίλλειν* (Phot. 338. 8). It is to be observed that one use of Ἀθήης πεδίων also is as a proverb *ἐπὶ τῶν ἀδυνάτων*, and the line may therefore be understood as *ἐς τὸ Ἀθήης πεδίων*—ἡ εἰς ὄρου πόδας; i.e. 'Who is for Lethe Plain?' and then, in a sort of aftertone, 'or (for the matter of that, any other impossible region, say) Donkey Fleeces' (which according to Zenobius 3. 8 also belongs to τὰ ἀδύνατα). Exactly in the same tone he adds—ἡ 's κόρακας after ἡ εἰς Κερβερίους. [Nothing is gained, and probably something would be lost, by reading Bergk's Ὀρου πόκας.]

187. Κερβερίους: 'the deme of Cerberus,' but with an allusion to the Κερβέραι, another name for the Κιμμέραι of Homer, actually read by certain ancient critics (e.g. Crates) in *Od.* 11. 14. Sophocles seems to have had the word in this sense (*fr.* 957 S). To the contemporaries of Aristoph. the Cimmerii would suggest the eastern Crimea, and it is conceivable that would-be emigrants had thought of the Euxine.

ἡ 's κόρακας: partly prompted by the alliteration, but also emphasising the 'very mischief' of the Utopian scheme.

187. ἡ 'πὶ Ταίναρον. It is true that a cave at Taenarum was regarded as one of the entrances to Hades (cf. Verg. *Georg.* 4. 467 *Tarnarias etiam fauces, alta ostia Ditis*, | . . . *ingressus Manesque adiit regemque tremendum*). Through it Herakles had brought up Cerberus. But that point is surely irrelevant to Charon's boat, which is not proceeding thither. Establishment of Athenians at Taenarum may very well have been one



of the proposed impossibilities (and 'the deuce') ridiculed by the poet.

188. τοῦ σχῆσθαι δοκεῖς; 'Where do you think of putting in?' Thucydides frequently used *σχεῖν* (with *ἐς* or less often the dat.) in this sense (*appellere*). Cf. *προσσεχεῖν*, *κατασεχεῖν*. The better mss. give τοῦ, others ποῦ, which at first sight looks necessary. It is, however, common enough for a Greek verb implying previous motion to be joined with the adv. of rest, when the motion is supposed to be already completed. Thus *Lyra*, 1230 πανταχοῦ προσβέισομεν, 'we shall (go and) act as ambassadors everywhere,' *Thuc.* 3. 71 τοῖς ἐκεῖ καταπεφειγμένους = 'those who (had fled into and) were in exile there,' *Soph. Trach.* 40 σπου βέβηκεν οὐδεὶς αἶδε = 'where he (has gone to and) is.' So here: 'where will you (get to and there) find a destination?' Kuhnert-Gerth i. p. 515.

191. εἰ μὴ ναυμαχῆσαι κ.τ.λ.: unless he fought at Arginusae (33). The perf. (rather than *ἐναυμάχησε*) = 'unless he is a naval hero.' τὴν περὶ κ.τ.λ., sc. μάχην or ναυμαχίαν. In such ellipses it is generally easy to supply the particular feminine verbal noun ὁδόν, μάχην, ψῆφον, πληγὴν, etc.), e.g. *Eq.* 511 ἐκδικάσας μίαν (sc. δίκην). The omission of a masc. is less common, e.g. *Luc. Dial. Mar.* 2 ὡς βαθὺν ἐκουμήθη (sc. ἔσπον) and the proverb ὁ λαγὺς τὸν περὶ τῶν κρεῶν τρέχει (sc. δρόμον or ἀγῶνα). The latter explains our passage. When the hare runs for his life (to 'save his bacon') he runs *περὶ τῶν κρεῶν*. The phrase is an old colloquial and facetious application of an earlier literal meaning, 'to run for the meat-prize' (*περὶ* of the prize at stake). The meat at stake in the case of the animal is his own: hence *περὶ τῶν κρεῶν* = *περὶ τῆς ψυχῆς*. Thence proverbially of the human being. At Arginusae the Athenians were fighting for their very existence, and Aristoph. is not afraid to confess it. With the form of expression cf. *Vesp.* 376 τὸν περὶ ψυχῆς δρόμον δρᾶμεν, *Hdt.* 8. 74 περὶ τοῦ παντὸς ἡδὴ δρόμον θέοντες, *Eur. El.* 1264, etc. [The reading of a certain Ixion, recorded by Photina, viz. *περὶ τῶν νεκρῶν*, is absurd. There was no fight 'for the (unrecovered) dead.' More untenable still is the notion that in *κρεῶν* the comedian is playing upon the sense *νεκρῶν*. This is not only open to the previous objection, but it outrages Athenian sentiment, which was very sensitive in this particular matter.]

192 = εὖ γὰρ (ἐναυμάχησα or ναυμαχεῖν ἐδυνήθη), ἀλλ' ἔσχεον κ.τ.λ. This is the usual analysis of the phrase. But εὖ γὰρ ἀλλὰ has passed beyond the stage of strict analysis. See 58 n. and cf. 498, 1180, *Eq.* 1205.

ὀφθαλμῶν. Diseases of the eyes were common in Greece,

as well as in Egypt and the East (cf. *fr.* 181 Dind.), and such ailments afforded a ready excuse for cowards and malingerers. They could doubtless be produced artificially (like the thumbless condition of the modern conscript). For the malady itself among soldiers cf. Xen. *Hell.* 2. 1. 3. In Hdt. 7. 229 two of the Spartan 300 are disabled by ophthalmia, but one insists on being led by his helot into battle, while the other, Aristodemus, returned to Sparta, where he was disgraced and nicknamed *ὁ ῥπίσας*. [It is more natural to suppose that Aristodemus was accused of an old malingering trick than that the trick was considered to date from him: nevertheless his case probably became proverbial throughout Greece.]

194. *πῶς δὴτ' ἀναμηνῶ*; There is something sufficiently humorous in this naive burlesque of the *ἀμνη μεγάλη πᾶν* and the traditional necessity of crossing it. After all, you can run round it, if you like. In the theatre we are to imagine Dionysus working his passage across the orchestra in the roller-boat, while Xa. runs round and sits down. Note also the sarcasm in *ἀναμηνῶ*: he will have to wait for them. The Attic comedians frankly convert their own (obvious) stage-devices into a joke. Cf. *Pac.* 174, where a character begs the stage-engineer to be careful, and *fr.* 231.

*παρὰ τὸν Αἰαίνου λίθον*. The accus. is used after *παρὰ*, even with an apparent verb of rest, when the sense is 'near,' 'about' (*iuxta*) and a certain extension is given to the space occupied or moved in. Cf. Xen. *An.* 7. 1. 12 Ἐρεβμικοὶ ἐστάθη παρὰ τὰς πόδας, Hdt. 4. 87 οὗτος κατελίθη παρὰ τὸν νηὸν. The special point of *Αἰαίνου* is probably lost. It is obvious that there are contained (1) an execration in the imperat. *αἰαίνου* ('be shrivelled!'), in answer to the sarcasm of Xanthias; (2) a reference to some stone in the theatre, beside the orchestra, to which Charon naively points ('go and stop over there'). Among the seats to the right of the priest of Dionysus in the front row, there was one of the 'stone-bearer' (Haigh, *An. Theat.* p. 310). We know nothing of the stone in question, but we may venture the guess that it is here referred to. Nor is it out of the question that the stone-bearer on this occasion may actually have been named something like *Αἰαίνου*. With this direct allusion must go the consideration that distinguishable stones, placed by nature or man, often existed as landmarks and rendezvous, e.g. *Σελήνου λίθος* (Paus. 1. 23. 5). We may further suggest that the *ἀνάκταλαι* are actually the resting-places for the chorus, to which the dancers retired beside the orchestra when they were not engaged in performance.

196. *τῷ ξυνέτυχον ξένον*; 'What (unlucky thing) did I meet

with when I was coming out (this morning)!' The ordinary Athenian was even more superstitious than the modern believer in signs and portents. Only superior minds and sceptics derided the *δεισιδαιμονία* described by Theophrastus (*Char.* 16, where, for instance, a weasel runs across the road). Of particular significance were these *ἐνδοία σύμβολα* (Aesch. *P. V.* 603). Horace (*Od.* 3. 27) gives specimens. At a later date Lucian (*Pseudol.* 17) speaks of the terrors caused by what one sees *εὐθὺς ἐξὼν τῆς οἰκίας*. The first night is the most important of all: cf. *Plut.* 41 *ὅτε ξεναντήσαιμι πρῶτον ἐξιών*.

197. *εἴ τις ἐπιπλεῖ*, 'if any one is (to be) a passenger.' The change to *ἐπιπλεῖ* is a mistake. *ἐπιπλεῖν* is the proper word of those who sail on a ship 'in addition' to the crew (who *πλέουσιν*). Thus it is used of the soldiers carried by the ships in *Hdt.* 7. 98, 184 and *Thuc.* 2. 66. In Demosthenes and elsewhere it is used of a supercargo. The natural Greek for a captain's phrase 'we had a passenger on board' would be *ἡμῖν ἐπέπλεε*.

198-199. *οἶστος, τί ποῦς*; κ.τ.λ. Charon has looked away while delivering his call. He now turns and sees his passenger sitting down on an oar. Dionysius has chosen to interpret *ἐπὶ κώπῃ* 'to an oar' (cf. *Hom.* *Od.* 12. 171 *οἱ δ' ἐπ' ἑρπετῶ | ἰζόμενοι*) as 'on an oar,' and has acted accordingly. In the latter sense *ἐπὶ* with accus. follows the idea of motion: cf. *Nub.* 254 *ἀθήϊζε τοῖσιν ἐπὶ τὸν ἱερὸν σκιμνοδα*, inf. 682. *ἤω* is not 'I am sitting,' but 'am taking a seat.' (*κώπη* without article is 'an oar,' but it is natural to suppose that Charon's *ἀθήϊς ἐπὶ κώπῃ* was an old phrase ('sit to oar'), dispensing with art. after prep. (cf. *ἐπὶ δόρῳ*, *ἐπ' ἀσπίδα*, *ἐς χεῖρας*, *πρὸς γῆν*). Dionysius pretends not to understand nautical terms.]

198. *ὅ τι ποῦς*; Where the person questioned repeats the question, he regularly (though not always; cf. *Ar.* 608, 1233, etc.) uses the indirect *ὅστις, ὁποῖος*, etc. in place of the direct. We must supply the thought thus: *ΧΑ. τί ποῦς*; *ΔΙ. (ἐρωτᾷς) ὅ τι ποῦς*;

*τί δ' ἄλλο γ' ἦ* . . . *ὅτι* (like *Fr. mais*) is used in questions with a touch of remonstrance; cf. *Nub.* 1495.

199. *ἤω*. The simple verb is rare in Attic, but, as there is no special excuse for it here, it must have been recognised; cf. *Epier. fr.* 3 *ἐπὶ τοῖς νεύς ἰζοῖσι πεινῶντες κακῶς*.

*ὅτε*: see 188 n. *ἐκδίδους*: for the tense cf. 182, but in *ἐκδίδειν* it is almost the rule.

202. *οὐ μὴ φλυαρήσῃς* . . . *ἀλλ' ὀλῆς*: cf. 462, 524, *Eur. Bacch.* 343 *οὐ μὴ προσοίσεις χεῖρα, βαλχεύσεις δ' ἰών*, | *μηδ'*

ἐξομῶν μωραν τὴν σὴν ἰμοί. Goodwin, *M. and T.* § 298. The simplest explanation of the construction is that in full it would be οὐ (δέος ἐστί) μὴ φλ., ἀλλ' ἐλῆτ = 'there is no fear that you will keep on playing the fool, but you will row.' There is no question, but an assertion. The full expression is found in e.g. Plat. *Alp.* 28 B οὐδὲν δεῖνόν μὴ ἐν ἰμοί στῆ, Xen. *Mem.* 2. 1. 25 οὐ φόβος μὴ σε ἀγάγω. [Words of fearing are followed by μὴ with fut. in the sense 'fear that one is going to . . .', and with subj. in the sense 'fear that one may . . .'. Hence there is no other distinction between οὐ μὴ ποιήσεις and οὐ μὴ ποιήσῃς. In other words, the former in effect = 'you shall not' and the latter 'you will not' or 'cannot,' the former being thus the more determined and emphatic. If now a positive assertion of what is to happen in the future is to be joined to the neg. οὐ μὴ ποιήσεις, it is connected by ἀλλὰ (sometimes δέ), but is independent of the οὐ μὴ. When another clause reverts to the neg. (as in Eur. *I.c.*) it is naturally connected with the οὐ μὴ clause by μὴδὲ, the intervening clause being parenthetical.]

φλυαρήσεις ἔχων. 'keep on playing the fool,' ἔχων (like φέρων, λαβών) being joined to verbs as an expletive, particularly to those of wasting time; cf. 512, *Sub.* 131 τί ταῦτ' ἔχων στραγγιζομαι; *Ecd.* 1151 τί δὴτα διατρίβεις ἔχων; Theoc. 14. 8 παῖσδεις, ὠγὰθ', ἔχων.

ἀντιβάς: pushing against the stretcher.

203 206. κἄτα . . . εἴτ': the first *εἴτα* introduces the expository question, the second = 'in such case' ('nevertheless').

204. ἀπειρος κ.τ.λ. 'unskilled, un-sea-soned and un-Salamised' (Lowell). The three privatives in ἀ- represent a poetic habit which Aristoph. parodies; cf. Aesch. *Cho.* 53 ἀμαχὸν ἀδάματον ἀπόλεμον, Eur. *Hec.* 669 ἀπαι ἀνανδρὸς ἀπολῆς, Soph. *Ant.* 1071 ἐπαιρον ἀκτέρστον ἀνδρίων. So in English, Milton *P.L.* 2. 185 *un-spl.d., un-pitied, un-priviered* and 5. 899 *unshaken, unsolded, unrecipied*. Nor is it unknown to oratory, e.g. Dem. *Phil.* 1. 36 ἀτακτα ἀδύρρωτα ἀόριστα.

We need not press the possible differences in the meaning of the three words, but roughly they correspond respectively to a liability to clumsiness, sea-sickness, soreness. That the last is one sense at least of ἀσалаμίνιος is made probable by *Eq.* 785 *ἵνα μὴ τρίβῃς τὴν ἐν Σαλαμῖνι*. At the same time there is a reference to (1) the battle of Salamis, of which the Athenians were never tired of hearing; (2) the Salaminia, or state mission-vessel, in which only good oarsmen could row; (3) the seamanship of the islanders of Salamis (*Ecd.* 39), numbers of whom would be in the theatre.

[Commentators generally consider that Di. is throughout the play meant for an embodiment of the easy-going and (as Aristoph. considered) not over-intelligent Athenian public, and that the present lines therefore glance at the decline of the Athenian navy.]

205. ἀκούσει γὰρ μᾶλλον κ.τ.λ. : i.e. you will work more easily to music (cf. marching to the band). There is nothing said about seeing the frogs, and it is an error to suppose that they actually appear. Their croaking and singing were performed from behind the scenes by the persons who are afterwards the chorus of *αἰσῆται*. They are, therefore, not a *παραχορήγημα*, since they imply no additional equipment. For the title *Βατραχοί* given to the play see Introduction p. xxvii.

206. ἐμβάλλης, 'lay on' (= 'get to work'). It is usual to supply *τὰς χεῖρας τῇ κώπῃ*, but *τὰς χεῖρας* should not be included. *ἐμβάλλειν* is intrans., as in Hom. *Od.* 10. 129, and the sense is that of Vergil's *incumbite remis*. The absolute use, as here, occurs in Xen. *Hell.* 5. 1. 13.

207. βατράχων κύκνων : cf. the combinations *θήρ λέων*, *δρυς ἀνδρῶν*, *βοῦς ταύρος*, *ἀνὴρ ποικητής*, in which one noun in apposition defines or limits another. So in comedy *ἀνθρωπος δρυς* (*Ar.* 169) = 'a man-bird,' *κάμηλον ἀμύνον* (*ibid.* 1559) = 'a camel-lamb.' Here 'frog-swans' are frogs which sing like swans, lit. swans which bear the shape of frogs.

κατακλίνει δῆ, 'well then, begin to set the time.' The *κελευστής* is the olier ('boatswain') whose *κλέυμα* (ὥσπερ, δὲ) conducts the rowing, while a *τραυμαῖος* plays an inspiring accompaniment on the *αὐλός*. Cf. Plut. *Ale.* 32 αὐτεῖν μὲν εἰρῆσαι τοῖς θαύρουσι Χρυσόγονον, κελεῖν δὲ Καλλικπιδον. In Latin the *κελευστής* is *hortator* and his position and function are described in Sil. Ital. 6. 30 *mediac stat margine puppis | qui rux alternos venturum temperet ictus | et remis dicit sonitum*. One sound δτ was meant for the forward and one δτ for the backward stroke, ὦ- being introductory.

209. βρεκεκεκέξ κ.τ.λ. : a sound commonly heard from the frog in Greece. The *sub aqua sub aqua* of the Latin (*Ov. Met.* 6. 370) represents a different hearing of *κοῦξ κοῦξ* (-*co-āsh co-āsh*). One Australian frog says (according to the aborigines) *Duguluk*, but another has a more continuous sound, which answers very well to the spelling of Aristoph., if we read it as *w-r-r-r-ek-ek-ek-ek*. In the absence of *diagrams* from Attic β is the nearest approximation to the *w*-sound. The termination in *κοῦξ* meanwhile suggests the human *βαβαῖδες, πννῖδες, κᾶξ*, etc.

[The frogs begin slowly, but get too quick for Dionysus. The increasing rapidity appears in the metre.]

211-220. *Λυμναία κρηῶν τέκνα κ.τ.λ.* The fun of this passage lies in the incorporation of individual words and whole phrases taken from a serious lyric poem and partly applied humorously, partly burlesqued by the inclusion of e.g. *κραιπνὰ-λόκωμος* in place of a compound of more dignity. The frogs are proud of their own singing, and after the self-complacent *εὐχηρὸν ἔμῳν* ('the singing for which I am justly famous') they give a striking specimen in a harsh 'κοῶξ κοῶξ.'

One may suspect (from *κίκων* 209) that, in the original, swans were the subject, and that the details are travestied just enough to suit frogs. This would add point to *Λυμναία τέκνα, εὐχηρὸν*, and the delight of the Muses and Apollo in the singer. Also the whole passage 242-249 gains new significance when it is retranslated into its original application to the *εφημος μουσικός*.

[Something of the tone may be retained in a rendering—

*Come, children of the fount, folk of the lake,*

*Let us awake*

*And in its fullest sweetness loud upraise*

*Our hymn of praise*

*—Coish! Coish!—*

*The hymn of Nyssa's story,*

*Of Dionysus' glory,*

*The same we chanted in the Marsh that day,*

*When on the Frost of Pots*

*The noble throng of sots*

*Through my domestic with headaches wends its way.]*

221. *Λυμναία . . τέκνα.* In the pseudo-Homeric *Batrachomyomachia* 12 the frog is *Λυμνοχαρὴς πολέφημος*.

215-216. *ἀμφί*, 'in honour of.' Hymns and dithyrambs often began with a promise, or an appeal to the Muses, to sing concerning (*ἀμφί*) a god or hero; cf. *Hym. Hom.* 21. 1 *ἀμφί Ποσειδάωνα, θεῖον μέγαν, ἄρχον' αἰεῖν*, 18. 1 *ἀμφί μοι Ἑρμείαο φίλον γόνον ἔνεπαι, Μοῦσα*. So in tragically Eur. *Iro.* 511 *ἀμφί μοι Ἴλιον, ὦ Μοῦσα, . . δαίμων*.

*Νυσήιον Διὸς Διώνυσον*: with an eye to the imaginary derivation *Διόνυσον*; cf. *Apoll. Rhod.* 2. 905 *Διὸς Νυσήιον νῆα*. As Merry remarks, 'it is impossible to localise Nyssa.' Dr. Jane Harrison (*Proleg. to the Study of Grk. Relig.* p. 379), after observing that Homer's *Νυσήιον* was in Thrace—with which region the worship of *Di.* was originally connected—says 'as

the horizon of the Greeks widened, Nysa is pushed farther and farther away to an ever more remote 'Nowhere.' It in fact recedes from Thrace to Asia Minor and thence to India or Libya.

217-219. *Αἰμναίων*: not *Λιμναίων*, which would be pointless (especially after *Λιμναία*). *Αἰμναί* was the low-lying portion of SE. Athens in which stood the old temple of Dionysus, and north of which the great theatre was built in the next century. Cf. Dem. *Nearr.* 1370 *ἐν τῷ ἀρχαιοτάτῳ ἱερῷ τοῦ Διονύσου* . . . *ἐν Αἰμναί*, *Inscs.* 8, 48, *Thur.* 2, 15 *τὸ ἐν Αἰμναί Διονύσιον*, *ὃ τὰ ἀρχαιότερα Διονύσια ποιεῖται ἐν μὲν Ἀνθεστηριῶνι*. For the reference to the Anthesteria (in *Χίτροις*) see *Introd.* p. xxii. That festival lasted for three days, called respectively *Πιθογία*, *Χόες*, *Χίτροι*. On the last the drinking excesses of the previous day would have rendered the procession *κραυγαλόκωμος*.

*ἰαχόμεν*, *ἦλκα* . . . *χωρεῖ*. There is no real difficulty in the tenses. *ἰαχόμεν* cannot indeed be gnomic in the rel. clause, and can only refer to a past act; 'we gave it loud utterance,' i.e. once, when we were frogs on earth (cf. 214). For the rest *ἦλκα χωρεῖ* = 'at that time (of the year) when the crowd is wont to go.'

*ἐμὸν τέμενος*: humorously of the marshy ground. *λαῶν* in plur. (cf. *ἀκούετε λαῶ*) dated from the time before the closer unification of the Athenian *πόλις*, and was retained in certain formulae and phrases.

On the day of the *Χίτροι* there were *ἀγῶνες* and the *ὄχλος* would naturally pass to them by way of the *Αἰμναί*.

221. *ὅς 84 κ.τ.λ.*: Dionysus half sings this in irritated mimicry of the frogs.

222. *ὦ κοῦξ κοῦξ*, 'my friends (or 'Messrs.') Coahsh Coahsh.' The comedian Alexis uses a similar turn *οὐχὶ τῶν μετρίων* . . . *ἀλλὰ τῶν βαβαί βαβαί* ('those who are always exclaiming *βαβαί*').

226. *αὐτῷ κοῦξ*. It may be noted that this circumstantial or comitative dat. with *αὐτός* is used in comedy with or without article in both sing. and plur., but only of things; in tragedy only in plur., but of both persons and things (Starkie on *Vesp.* 119).

227. *οὐδὲν γὰρ ἐστ'* *ἀλλ' ἡ* . . . : cf. *Lys.* 139 *οὐδὲν γὰρ ἐσμεν πλὴν Περειδῶν καὶ Σκάφη*, *fr.* 25 *γέροντες οὐδὲν ἐσμεν ἄλλο πλὴν ὄχλος*. The latter example might seem to point to the more logical *ἄλλο* here rather than *ἀλλά*, but *οὐδὲν ἄλλο ἢ* . . . and *οὐδὲν ἄλλο, ἀλλὰ* . . . overlapped each other and caused a confusion of expression (Kühner-Gerth ii. § 534. 6). [Though it

must be remembered that accents were not in use in the time of Aristoph., and that we have, therefore, to rely upon later tradition, confusion of expression is clear in *πλὴν ἀλλὰ . .* and *πλὴν ἢ . .*. Also *ἄλλο ἢ* could not directly give us e.g. *μηδένισσι δέχσθαι ἄλλ' ἢ μὲν νῆι* (Thuc. 3. 71), and it is clear that, however accentuated, the combination has become simply = *πλὴν*. We may, therefore, very well accept *ἄλλ' ἢ* as the probable accentuation.]

228. *εἰκότως*, 'I have good right to sing' (for the reasons next given).

*πολλὰ πράττων*, 'meddler.' Cf. *πολυπραγμαεῖν* and Eur. *Hipp.* 785 *τὸ πολλὰ πράττειν οὐκ ἐν ἀσφαλεῖ βίῳ*.

229. *Ἰστέφαν*: gnomie.

229-233. *εὐκυροί . . καλαρόφθογγα . . φορμικτὰς*. The deities to whom these words belong are all indebted to the frogs, who are the proper owners of the water-side and look after its products, especially the reed. *κάλαμοι* were used for making the pan-pipe, and *δωρακες* (a smaller species, but not always distinguished, see *Hymn. Merc.* 47 *δωρακες καλάμοιο*) for forming a bridge or fret across the hollow tortoise-shell of the lyre. Over this bridge the strings were drawn from the bottom of the shell to the *ξύρον*. This is the account in *Did. Antiq.* But *Hymn. Merc. l.c.* implies that the reeds were fixed across the shell to serve as a foundation for a drum-like skin. Fritzsche quotes a frag. of Sophocles *ὑφ' ἡρῆθ σου κάλαμοι ὥσπερ εἰ λίπας*, which illustrates the use of the *κάλαμος* but leaves its application indefinite.

There were two chief forms of stringed instrument, the *λύρα* with its oval tortoise-shell and curved horns (*πύχαις*), and the *κιθάρα*, a wooden case, more quadrangular, with hollow projecting arms instead of the *πύχαις*. The *φόρμαξ* is commonly identified with the latter, or regarded as a particular species of it. Nevertheless its sounding-board can be referred to equally as *ἐπολίριον* (adj.).

230. *κεροβάτας*: lit. 'going upon horn' = *cornuipes*, 'hoofed.' Pan is called *αἰγυβάτης* (Theoc. *cp.* 13. 6., *αἰγυπόδης* (*Hym. Hom.* 19. 2), *τραγόπους* (Simon. *fr.* 33). Horace (*Od.* 2. 19. 4) has *capripedum Satyrorum*. The schol. also records the title *τραγοβάμων*. [Other scholiastic explanations 'horned walker' and 'walking on the mountain peaks' are fanciful, and the former practically impossible.]

*καλαρόφθογγα*: contained accens.: cf. Pind. *O.* 13. 123 *ἐνόηλια παίζειν*, Verg. *Georg.* 4. 565 *carmina qui lusi pastorum*. The favourite instrument of Pan was the *σύριγξ* (*flute*) made



of seven κάλαμοι or δόνακες cut in unequal lengths so as to form an octave. These were fastened together with wax and the whole was then bound round, cf. Verg. *Ecl.* 2. 32 *Pan primus calamos cera coniungere plures | instituit.*

παῖζον: pastoral minstrelsy was regarded as sportive and without pretensions to the higher art and themes of the harp. So Verg. *Ecl.* 1. 10 *ludere quae vellem calamo permisit agrati.*

242-249. εἰ δὴ ποτ' . . . The habits of frogs are described in Ov. *Met.* 6. 370 *scq.* *inrat esse sub undis | et modo tota caeca submergere membra palude, | nunc proferre caput, summo modo gurgite nare, | super ripam stagni considere, πτερε | in gelidis r. silire lucus, etc.* The notion of their escaping from the rain is a humorous misapplication of the original. In [*Pseudo-*] Plat. *Epig.* 5 we have τὸν Νυμφῶν θεράποντα, φιλόμβριον . . . βάτραχον.

243. κυνέρον, 'galingale,' φλῆς, 'rush.'

244. πολυκολυμβήτοισι: we may perhaps render 'many and divers strains.' In the original here parodied the word may have been e.g. πολυκάμπτοισι. The variations on the song are played by diving.

246. Διὸς ἔμβρον: a frequent expression of poetry, since Ζεὺς ἐστὶ (Alcaeus, *fr.* 34).

247. σι. χορείαν . . . ἐφθγγάμενθα, 'we sang a dance,' i.e. the dance-music. According to Plato (*Legg.* 788 A. χορεία = ὄρχησις καὶ ᾠδή, and the latter element is considered here: cf. 150 (πυρρίχην). [Reversely χορεύσασθαι βόαν (*Thesm.* 103). Such expressions are part of the lyric style and do not belong to the comedian's own language. Even tragedy, which would readily use φορμίων χορεύσασθαι (Aesch. *Ag.* 51)—since the 'prelude' is itself the dance—would be slow to use βόαν χορεύσασθαι.] αἰδῶν = 'varied,' not monotonous.

249. πομφολυγοπαφλάσμασι: a burlesque of dithyrambic compounds (cf. 99 n.). [In pronouncing it should be remembered that φ = π, not f.] 'With bubbly plop-plop-plopping.' The dat. is not of the instrument, but of accompanying circumstances (Kühner-Gerth i. 425. 6), and is virtually modal. Cf. Hom. *Il.* 3. 2 κλαγγὴ τ' ἐνοπή τ' ἰσαν, Xen. *An.* 1. 7. 4 κραυγὴ πολλῇ ἐτίσιν.

251. τοῦτ' ἐγὼ λαμβάνω. Dionysus makes an absurd and derisive noise and adds 'I am picking that up (or 'catching that trick') from you.' The proper word for learning a thing from a person is παραλαμβάνειν, the simple λαμβάνειν meaning 'borrow.' Cf. Arist. *Poet.* 22, where the highest quality

in poetic expression is τὸ μεταφορικὸν εἶναι, because μόνον τοῦτο οὕτε παρ' ἄλλων ἐστὶ λαβεῖν εἰφικίας τε σημείον ἐστὶ, Luc. l'isc. 6.

253. δεινὰ τάρᾳ πεισόμεσθα, 'it seems we are to be badly treated'; an Attic phrase of remonstrance; cf. *Acch.* 323 οὐκ ἀποισόμεσθα δῆτα answered by δεινὰ τάρᾳ πείσομαι ('then it will be a shame'). The frogs want copyright.

258. ἡ φάρυξ ὀπότερον ἂν ἡμῶν: so Bachmann for ὀπότερον ἡ φάρυξ ἂν ἡμῶν of MSS. If there is one rule of Greek more certain than another it is that, when ἂν belongs to a relat. and subjunct. construction, it cannot be separated from the relative by more than the light particles *μερ.* δέ, γε, γάρ, and comparatively seldom even by these. There is one instance of separation by οὖν, viz. inf. 1420 ὀπότερος οὖν ἂν . . . μέλλῃ. For details see Starkie on *Uesp.* 565 (Appendix).

χανδάνη: cf. Hom. *Il.* 11. 462 ἦσαν ὅσον κεφαλὴ χάδε φωτός and French *crier à pleine tête*: 'as wide as our throat can hold.' The throat of frogs is proverbially wide: cf. *On. Met.* 6. 377 *inflaturque colla tumescunt*, | *irresque dilatant patulas contricia rictus*.

δὲ ἡμέρας: with κεκραξόμεσθα.

264. οὐδ᾽ ἵπποτε: sc. *εἰσέρχεται*, resuming his own words and ignoring theirs.

265. κἂν με δῇ: the best MSS. support this reading, and in *Phit.* 216 the κἂν δέ of MSS. plainly points to κἂν δῇ and not κεί δέ. In *Uesp.* 616 we have ἐγγῆ (= ἐγγένη), and the evidence for contracted forms in the subjunct. from δέ is quite sufficient (see Blaydes' crit. note to this place and Kühner-Blass, *Gk. Gramm.* § 245. 3). Vowels of like character (ε and ε, ε and η) contract more easily than others, and for δέ to become δῇ (or χέη χῆ) no more interferes with the general rule of non-contraction of δέω χέω than do the forms δέῖς δέ, χέῖς χέ.

268. ἔμελλον ἄρα παύσειν ποθ'. The frogs stop croaking (since they are to appear through the παράδοξ as the chorus at v. 316) and Di. claims a victory. Lit. 'I was to stop you, it appears, in the end': = 'I knew I should stop you.' So *Acch.* 317 ἐμέλλειν ἄρα πάντως ἀνέσειν τῆς βοῆς, *And.* 1301. The idiom is as old as Homer, and the infin. is always in the future.

269. παῦε: 122 n. παραβαλοῦ: 180 n.

τῷ κοπῆ: these words (apparently superfluous) are added in the sense 'give a little pull with your oar and bring to' or 'give her a touch of the oar, etc.' This also explains the diminutive.

271. At this line the scene is supposed to change (cf. 273, 278). We have left the lake and are in the adjoining country described by Herakles (143-153). The scene was no more actually represented than the darkness of v. 273.

ὁ Ξανθίας: 40 n., 608.

ἦ Ξανθίας, 'Hullo! Xanthias!' Cf. *Nub.* 105 ἦ ἡ σιώνα. Others keep the accentuation ἦ, and read as a question ἦ Ξανθίας; (sc. *ὅπως ἔστιν*, as the schol. explains), i.e. 'Is it really Xanthias?' But Di. cannot see Xa. in the darkness, and the slave's *λαθ* (not = *ισθ*, but, as Suidas states, of disgust = 'heugh!') is heard in the distance (hence *βάδιζε δούρο*).

275. *ἄγαν*: see on *ἐφραζεν* 182, and cf. *ἐφασκε* 278.

276. *καὶ νυνὶ γ' ὁρᾷ*: he pretends to be peering into the dark, with his eyes fixed on—the spectators. The Dionysiac festival is a time of universal flouting, and the audience must bear its share (cf. 783). In *Nub.* 1096 one character actually mentions the spectators (*οἱ θεῶται*) and asks the other what he sees among them; to which the reply is that for the most part they are a very loose lot.

277. *νῦν*: not superfluous, but = 'we'd better get on.'

278. *οὐ τὰ θηρία τὰ δεινὰ ἐφασκε*: it is difficult to supply *είναι*. The sentence should be taken as cut short by the contempt of Dionysus. *οὐ* can hardly be the gen. ('the place whose monsters . . .') since *φάσκεω* does not appear to take an accus. of the kind. This verb frequently contains the suggestion of pretence. For the tense cf. 182 n.

281. *εἰδώς με κ.τ.λ.* The participles are to be related in the sense *φλοισμοίμενος, οἷον ἦδει με* . . .

282. *οὐδὲν γὰρ οὕτω γαῖρον . . .*: Euripides in his *Philoct.* (fr. 788) had written *οὐδὲν γὰρ οὕτω γαῖρον ὡς ἀνὴρ ἔφω*, a line which seems to have attracted attention through the surprise in its naive-looking conclusion: 'There is nothing that gives itself such airs as—man.' It is quoted by other writers, e.g. Plutarch and Dion Chrysostom.

283. *ἐγὼ δὲ γ'*: the *ἐγὼ* of the boaster (cf. 280), implying 'but I am not that sort of person; give me adventures!' [This line and the next are tragic in metre and are delivered with an air.]

284. *ἀγώνισμα*: not literally a contest (which in any case *λαβεῖν* hardly suits), but something won (*κραθλον* Suid.) in a struggle, i.e. 'the honour of combat'; cf. Thuc. 1. 22, 3. 82, 7. 86 and the notes of Poppe-Stahl.

τῆς ὁδοῦ, 'our journey (all this way).'

285. καὶ μὴν: lit. 'and, in fact . . .', *et vero*. καὶ μὴν ('by the way,' 'well') are the common particles in the dramatists for drawing attention to a new arrival just appearing or about to appear (cf. 287). The use here is much the same, but with a shade of difference. When Di. says 'I want adventures,' Xa. replies 'Of course! And, by the way (talking of adventures), I hear a noise.' [Since καὶ μὴν regularly begins its clause, it is surely more natural to punctuate *ὣ τὸν Δία καὶ μὴν* . . . than *ὣ τὸν Δία καὶ μὴν* . . . Xa. assents to Dionysus' bragging: 'certainly!'] Xanthias is of course only pretending to see sights and playing on the nerves of his master.

289. It is possible to punctuate ΔΙ. ποῖόν τι; δεινόν; ΞΑ. παντοδαπὸν γοῦν κ.τ.λ. This gives a natural enough sense to γοῦν, and the form of reply is that of v. 293. Dionysus would be prompted to ask if it is δεινόν by the expressions in 144 and 279. But there is no sufficient reason for deserting the traditional arrangement.

291. ὡραιότατῃ τις: with adjectives τις (like *quidam*) practically = 'quite.'

293. Ἐμποισα: Di. concludes that it must be Empusa because of its metamorphoses. Empusa was a spectre of the dark sent by Hecate, or a manifestation of Hecate herself, frightening travellers. Sometimes (at least in later Greek) the name is generic and used in the plural (= 'boogys'). The special mark of Ἐμποισα (as distinguished from Μορμώ and other μορμολεκτεῖα) is that she kept changing her shape; cf. Dem. *de Chr.* 130 (of the mother of Aeschines) *ἡ Ἐμποισαν ἅπαντες ἰσάζει καλουμένην ἐκ τοῦ πάντα ποιεῖν καὶ πᾶσχει καὶ γίγνεσθαι*, Luc. *Sall.* 19 *τὴν Ἐμποισαν τὴν ἐν μυρίας μορφαῖς μεταβαλλομένην*. One of her attributes was the leg of an ass ('Ὄνόκωλος, Ὄνoσκελὶς'). In many mythologies (e.g. Indian and Arabian) demons and malevolent powers have misshapen legs, and the *pede Pavana claudo* of Horace is derived from the same notion.

πρὶ γοῦν λάμπεται κ.τ.λ.: i.e. '(I should think it is Empusa), at any rate it has the orthodox characteristics of the nursery description.' She is quite *en règle*.

294. ἄταν τὸ πρόσωπον: rather accus. of respect than nominative; cf. Eur. *I.T.* 1156 *σῶμα λάμπονται πρὶ*.

καὶ σκέλος χαλκὸν ἔχει: Di. wishes to make sure: 'And has she a bronze leg (as she ought to have)!' In Soph. *El.* 490 χαλκόπους Ἐρινύς denotes tirelessness (cf. χαλκέντεροι).

296. *βολίτινον*. The point of the jest is lost and probably not worth seeking. There may be a pun upon *μολίβδινον* (*σλίβος* being another shape of the word for 'lead'), but that in itself is insufficient. If we may trust Athenaeus (566 v) Cratinus also used the expression *βολίτινον ἔχων θάτερον σκῆλος*, but we do not know in what connexion. There may have been some Athenian catchword of the kind.

297. *ιερεῖς*: the priest of Dionysus Eleuthereus, who naturally occupied the middle seat of honour in the front row. There were numerous other seats for other priests in his neighbourhood; the inscriptions in the existing remains of the theatre (though they are of a later date, temp. Hadrian.) show at least forty-five such in the first row. See Haigh, *Att. Theat.* pp. 305, 309 sq. The humour of the stage Dionysus appealing to his own priest for protection scarcely requires remark.

*ἔν' ὧ σοι ξυμπότης*: i.e. after the performances, when the priest of Dionysus gives a banquet, to which the successful competitors are invited, including (as is clear from this place) the actors. Cf. *Ach.* 1085 *ἐπὶ δειπνον ταχὲν* | *πάδιζε* . . | *ὁ τοῦ Διονύσου γὰρ σ' ἱερεὺς μεταπέμπεται*, *Ecol.* 1180, and inf. 1480. There is an amusing *παρὰ προσδοκίαν* in *ιερεῖ, διαφύλαξόν μ', ἔν'—ὧ σοι ξυμπότης*.

298. *ὄναξ Ἡράκλεις*. Xanthias uses the customary apostrophe of appeal to Herakles Alexikakos; but Dionysus is masquerading as that divinity, and he takes the words directly to himself.

*οὐ μὴ καλεῖς*: 202 n.

300. *τοῦτό γ' ἐγὼ* ἦππον. Herakles was in ill odour in Hades through his previous visit (cf. 464), but it was safer to pose as the redoubtable Herakles than to be known for the coward Dionysus.

301. *ἐγὼ ἦν περ ἔρχαι*: to the Empusa. The words were apparently a formula addressed to ghosts and supernatural powers = 'pass on your ways (we have no wish to meddle with you, and therefore do not meddle with us).' Cf. *Lys.* 832 *ἄνδρ' ἄνδρ' ὁρῶ προσώοντα παραπεπληγμένον* | *τοῖς τῆς Ἀφροδίτης ὀργλαῖς εἰληγμένον* | *ὧ πότνη. Κέπρον καὶ Κυθήρων καὶ Πάφον* | *μεδίονσ'*, *ἐγὼ ὁρῶν ἦν περ ἔρχαι τὴν ὁδόν*. Xa. pauses, and then, pretending that the goblin has passed, calls to Dionysus. [The common notion that 'go straight on' is addressed to Di. is very weak, nor is *ἔρχαι* the proper verb.]

302. *πάντ' ἀγαθὰ*, 'nothing but good.' So *Av.* 1706, *Ach.* 982 (*πάντ' ἀγὰθ' ἔχοντας*). [To be distinguished from *πάντα τὰγαθὰ* . .]

303-304. ἔστι θ' ὥσπερ . . ὀρῶ. Hegelochus, who acted Orestes in Euripides' play of that name, should have pronounced v. 281 as ἐκ κυμάτων γὰρ αἶθις αὖ γαλῆν' ὀρῶ (i.e. γαλήνῃ, 'I see calm after storm'). By a slip of the tongue he said γαλῆν ('a weasel,' the animal which took the place of the cat in Greek houses). The same slip is referred to by Strattis and Sannyrion, of whom the latter has φέρ' εἰ γυνόικην . . γαλῆ· | ἀλλ' Ἠγέλοχος οὕτως με μνήσειεν ἄν | ὁ τραγικός, ἀνακράγει τ' ἄν εἰς ἐχθροῖς μέγα | ἐκ κυμάτων γὰρ αἶθις αὖ γαλῆν' ὀρῶ.' The difference lay in the complete ignoring of the elided syllable, which should only have been slurred, and also in the accent (or pitch) of the vowel η. This is one of several passages which show how keenly the audience observed an actor's articulation and also how distinctly words were heard in the theatre. [In the confusion of τῆδε μοῦσαν εἰσάγων with τῆδ' ἐμοῖσαν εἰσάγων recorded by Athen. 616c there was a deliberate purpose.] Cicero (*Orat.* § 173) remarks of the Athenians in *versu theatra tota exclamant, si fuit una syllaba aut brevior aut longior*, and (*de Or.* § 196) in *his si paululum malo offensum est, ut aut contractione brevius fieret aut productione longius, theatra tota exclamant*. The voice of a tragic actor was a first consideration, and a false articulation was as bad as a false note from a great singer (see Haigh, *Att. Theat.* pp. 249 sq.).

ὥσπερ Ἠγέλοχος: sc. εἶπεν; cf. Thuc. 5. 20 πόλιν δημοκρατομένην ὥσπερ καὶ αὐτοί, Herond. 2. 28 δὲ χρῆν . . ὡς ἐγὼ ζῶειν, Soph. *Aj.* 525 ἔχειν σ' ἄν οἶκτον ὡς καὶ γὰρ φρενὶ | θέλωμ' ἄν, Lucr. 3. 455 *ergo dissolvi quoque convenit omnem animam | naturam, cum fumus*. It ought to be perceived that in all these instances the nom. is the proper case. Here an alternative ὥσπερ Ἠγελόχῳ would be wrong, since the meaning is not 'we may say, as Hegelochus (might)' . .

308. δὲ δὲ δεισας κ.τ.λ.: either pointing to some red-haired man in the audience, or else to the statue of Dionysus, which was brought into the theatre, and of which the face was ruddled (Paus. 2. 2. 6). In the latter case the statue of Dionysus blushes for his stage representative. There is a *παρὰ προ-δοκίαν* in *ἐπεπεπρωπασε*. 'How faint (and pale) I grew,' says Di., and Xa. replies: 'Yes, and he yonder—(and then, instead of 'grew pale')—grew red for your sake.'

It must be remarked, however, that *πυρρός* is *rufus*, and can scarcely be used for *ἐρυθρός* of the complexion alone. By putting together the notes of the scholiasts and of Hesychius it has been conjectured that the priest of Dionysus was *πυρρός*, and *ἱερεὺς Διονύσου* seems to have been a sobriquet for a red-

headed man. If so, the priest is the man pointed at: nor would there be any rudeness in this if the priest regularly appeared at the festival with red hair and beard, and probably red face also. Cf. Tibull. 2. 1. *Et agricola et minio suffusus, Bacche, rubenti* (at the country festival); Pliny, *H. N.* 33. 111 (of the statue of Jupiter at festivals); Plutarch, *Quaest. Rom.* 98 (of the reddening of old statues in general). It is perhaps not too bold to suggest that this colour was attributed to the (Thracian) god of wine, and that originally the priest representing him must necessarily be equally *πυρρός*, whereas later the redness, symbolically retained, might be artificial. The priest of Dionysus might then well be said to 'get *πυρρός* for the sake of' Dionysus. Moreover it is otherwise hard to see why Eupolis should call Hipponicus 'priest of Dionysus' because of his *πυρρότης*.

310. αἰνέσωμαι: nothing is gained by altering this ('whom am I going to blame!') into αἰδέσωμαι; cf. Eur. *Ion* 758 εἴπωμεν ἢ σιγῶμεν; ἢ τι δράσωμεν; *Ach.* 312 εἰρ' ἐγὼ σου φέισομαι; Gildersleeve, *Gk. Syntax*, § 268.

ἀπολλύναι, 'trying to ruin me'; cf. 141.

311. αἰθέρα κ.τ.λ.: see 100 n.

[After this verse the MSS. give a stage-direction (παρ-  
αγραφή) αἰθέρι τις ἔνδον.]

316 μῦθ. The Chorus, numbering twenty-four, is heard approaching (but is not yet visible: cf. *πρὸς* 319). It makes its entry (*παρόδος*) at v. 321 in a manner which is naturally a fair imitation of the evening (313) procession and dancing at the time of the Lesser Mysteries (see *Introd. B.*). Usually the comic chorus entered *κατὰ στοίχους*, i.e. with front of four and depth of six, probably led by the flute-player; but where some more free and realistic manner was required it was adopted (as in *Ares* and *Ecclesiazusae*). The dresses are in keeping with the customs of the procession, but, according to the convention of comedy, were rather amusing than sumptuous (cf. 403). *παῖσιν* (319) shows the spirit in which they behave. It is of course the only aspect of the celebrations suited to comedy. We may assume that the order of proceedings at the Lesser Mysteries was in general similar to that at the Greater, including a *πρόδρομος*, the carrying of Iacchus, *γρόφισμός* and *κωνίξις*; but, the distance being short, the whole procession would be at night. The comedian introduces as much as he chooses of the public or exoteric part of the ceremonies. *μύθαι* include the initiated of all grades; the completely initiated were *ἐπόρται*.

316. 'Ιαυχ', ὁ 'Ιαυχε: the regular shout, whence *ιαυχος* itself = 'the cry of the mystics' (320); cf. Eur. *Cycl.* 69 *ιαυχον ιαυχον ᾠδῶν μέλπω*, Hdt. 8. 65 *καὶ οἱ παύσανθαι τῆς φωνῆ εἶναι τὸν μυστικὸν ιαυχον*. The word afterwards came to be made into a proper name and was applied as a title to Dionysus in his connexion with the Eleusinia (Harrison, *Proleg.* pp. 111, 541 sqq.). The day of his procession was also known as 'Ιαυχος (Suid.).

[The temple of Iacchus at Athens was called the 'Ιαυχεῖον, and was presumably the same as that of Demeter containing 'Iacchus with a torch,' mentioned by Pausanias (1. 2. 4) as situated inside the gate entered from Peiræus. But we are not here (and 324) concerned with that 'Ιαυχεῖον, but with an afterworld counterpart of another shrine by the Ilissus.]

318. τοῦτ' ἐστ' ἑκάστο, 'this is the thing' (which Herakles told us of, viz. 154 sqq.). From this expression *ἐστὶν* is more idiomatically omitted (cf. 1342).

319. ἔφραξε: cf. 182, 275, 278.

320. ᾄδουσι γοῦν τὸν ιαυχον ὅντιν δὲ ἀγορᾶς: sc. ᾄδουσιν; cf. *Eq.* 408 *βαυχέβαυχον ᾄδαι*. The mystics in Hades are singing the same Iacchus-song which the mystics sing at Athens through the market-place (when proceeding to Agræ).

It is remarkable, not that the scholiast, but that modern editors also, should always write *Διὰγορας*, and imagine that the sentence is incomplete, an offensive word being generally taken as suppressed. There was, indeed, a well-known Diagoras of Melos called ὁ ἀθεος, who may possibly have flouted 'Ιαυχος (or the Iacchus-song) in some unseemly way. The schol. on *Ar.* 1073 relates (with authorities) that he τὰ μυστήρια εἰρέλιξεν. Others understand another Diagoras (if it is another, and not rather the same man at an earlier and more pious stage), a lyric poet, who hymned the deities; these supply ᾄδαι. But there is no apparent comic point in saying 'they are singing the Iacchus of whom Diagoras sings.' Rather the procession at Athens, in passing from the Iaccheum, sings the *ιαυχος* through the *ἀγορά*. [For the absence of the article see 129 n.]

324-326. ἔσπας: see 316 n. The meadow in Hades (Pind. *Thren. fr.* 1) is identified with (or answers to) that of Agræ.

327. ὁρίους ἐς θιασώνας: the epithet should be noted, as also the insistence in ἀγρὰν ἑστῶς ὁρίους inf. 335, 384. The comedian has no desire to be accused of belittling the mysteries. He respects their serious side while availing himself of their



jocose element. Possibly also he is upholding the reputation of the *πανυχιδῆς* against some attack.

**θιασώτας**, '(your) fellow-revellers,' like *ἐμὸς πολίτης*, *civis meus*, etc.

**329** αἰ. **βρίοντα στέφανον μύρτων**, 'a wreath laden with myrtle-berries' (*μύρτα*). *βρίειν* is used with either dat. instr. or gen. of fullness; cf. Soph. *O. C.* 16 *χῶρος β*, | *δάφνης*, *ελαιας*. [To render *μύρτων* as from *μύρτος* (gen. . . material with *στέφανον*) is to leave *βρίοντα* but awkwardly attached.] Myrtle (*μυρσίνη*) was worn in the procession by at least the *ιεροφάντης*, *δαδοῦχος*, and other officials. The statue of the child Iacchus also wears the wreath and carries a torch (340).

**330**. **θρασεῖ**: i.e. without fear of condemnation as *ἀκόλαστοι* (331).

**ἐγκατακροῦν**, 'beating in time to the measure' (cf. 374). *τιμάν*, 'rite,' 'service' (with *χορείαν* in explan. apposition) is cognate or internal accus.; cf. Verg. *Aen.* 6. 639 *pedibus pulunt choros*.

**331**. **τὴν ἀκόλαστον** . . . 'the (recognised, orthodox) free . . .'

**335**. **χαρίτων**: half personified. It has 'a greatest share of the Graces,' i.e. of charm and delight; cf. *Ecl.* 582 *ὥς τὸ ταχύνει χαρίτων μετέχει πλείστον παρὰ τοῖσι θεαταῖς*. The words are both a promise to the spectators and a claim of the dramatist.

**336**. **ὅσίοις μύστοις**: the dat. does not depend directly on *ἐγκατακροῦν*, but is either (1) loosely joined to the general sense as dat. *commodi* (i.e. 'as your pious mystics pray you'); or (2) with *ἀγνὰν ἱερὰν*, 'a dance pure and holy in the eyes of pious mystics.' The latter is simple; cf. Soph. *O. C.* 1446 *ἀνδρίαί γάρ πᾶσιν ἴστε διστυχεῖν*; Dem. 20. 54 *ὁ λόγος αἰσχροῖς τοῖς σκοπομένοις*.

**337**. **Δήμητρος κόρη**: to whom the Lesser Mysteries specially belonged (as was natural for the spring), while the Greater Eleusinia (of autumn) belonged to Demeter herself.

**338**. **ὡς ἦδ' . . . κρεῖον**, 'what a delightful whiff of pork!' The impera. construction as in *ἦδ' ὅξει, ἀπόξει τυρός*; cf. *Plut.* 1020 *ὅξεν τε τῆς χροῆς ἐφασκεν ἦδ' ὡς μοι*. Another construction to be noted is that of *Vesp.* 1059 *τῶν ἱματίων ὅξῃσι δεξιότητος*. In the mysteries pigs were the staple sacrifice; cf. *Ach.* 747, 764; *Pac.* 374 *ἐς χοιρίδιον νῦν μοι δάνεισον τρεῖς δραχμαί*; | *δεῖ γὰρ μυθῶναι με πρὶν τεθνηῆναι*.

**339**. **ἤν τι καὶ . . .**, 'in case you may even . . .'; cf. 175.

340-343. *ἔγειρε φλογέας λαμπάδας· ἐν χερσὶ γὰρ ἦκει . . φωσφόρος ἀστὴρ*: this is the simplest reading for both construction and metre. The change to *ἦκει* on the part of most (but not the best) mss. was due to *ἔγειρε*, and the unmetrical addition of *τινάσσων* was caused by the inclusion of a marginal note written under a misapprehension. On the other hand the words *γὰρ ἦκει* cannot have been so added.

The chorus apostrophise each other, 'stir the torches to flame (*φλογέας* being proleptic); for in our hands there is borne—Iacch' O Iacch'!—the light-bringing star of our nightly revel.' *Ἰαχχ'* ὦ *Ἰαχχε* is parenthetical, like *Io triumphe, εἶσι*, etc. In the strophe the deity was invoked to come forth; with the antistrophe he is brought out.

340. *ἔγειρε*: by brandishing. Cf. Stat. *Silv.* 8. 5 *quassatus lampada mystae*. [Some, keeping *τινάσσων* in violation of the metre, punctuate *ἔγειρε· φλογέας λαμπάδας ἐν χερσὶ γὰρ κ.τ.λ.* In this case *ἔγειρε* is used absolutely (like *ἔπειρε, φαῖνε*), not as = *ἐγείρου*, but with a relevant accus. supplied. The late position of *γὰρ* would in itself be justifiable: cf. Antiph. ap. Ath. 339 n *ἐπὶ τὸ τάριχος ἐστὶν ὠρυμνία γάρ*, ibid. 572 A *αἱ μὲν ἄλλαι τοῦτομα | βλάπτουσι τοῖς τρόποις γάρ*.]

*ἐν χερσὶ γὰρ ἦκει*: viz. of the *ἱαχχαγωγοὶ* or ceremonial nurses (fem.), whose title is found in connexion with the Eleusinia.

343. *φωσφόρος ἀστὴρ*: viz. Iacchus, who bears a torch. Cf. (though in another connexion) Soph. *Ant.* 1146 *χοράγ' ἀστρων*, applied to Dionysus. There is an oxymoron in the combination of *εὐκτέρου* with *φωσφόρος* ('morning-star').

344. *δῆ*: better than *δὲ*, as well as more metrical. They have called upon their comrades to 'rouse the torches,' and it is done (*δῆ*) = 'So! The meadow is all ablaze.'

345. *γόνυ πάλλεται γρόντων*. So the aged Cadmus and Teiresias dance under the Bacchic inspiration (Eur. *Lincch.* 184 seq.), and Cadmus observes *ἐπιτελήμεθ' ἡδέως | γρόντες οὐτες*.

348. *ἐτών . . ἐνιαυτούς = ἐτών κύκλους* (Eur. *Hel.* 112), since *ἔτος* = 'year,' while *ἐνιαυτός* = 'round' or 'recurring season'; cf. Hom. *Od.* 1. 16 *ἀλλ' ὅτε δὴ ἔτος ἦλθε περιηλούμεν ἐνιαυτῶν*.

349. *ἱερὰς ὑπὸ τιμᾶς*. 'thanks to (or 'to the accompaniment of') this holy service'; cf. 333.

350 seq. *οὐ δὲ . . μάκαρ*: Iacchus (one of the *μάκαρες θεοὶ*) is now in the hands of the bearers, and he is bidden to advance with the procession into the dancing space.

351. *ἀνθρὸν ὕλαον*: see Introd. p. xxxiii.

354-371. The anapaestic tetrameters, recited by the coryphaeus (who is probably the hierophant, but may be the κῆρυξ), are in humorous imitation of a κήρυγμα or πρόρρησις which was made before the mystic rites proper began. Before the Greater Mysteries a proclamation was made publicly in Athens itself in the Stoa Poikile by the Hierophant or Daduchus (although one would rather have expected it to be the κῆρυξ, and our authorities may be incorrect). But there is nothing to prevent another and final πρόρρησις on the actual field of the celebrations, and at Agrae, so easy of reach from Athens, this was probably part of the proceedings after Iacchus had been brought forth. We need not suppose that Aristoph. adheres strictly to the order of ritual, but he necessarily worked upon a general basis of similarity.

While in the mysteries those are bidden to retire who are uninitiated or impure or have committed certain specified sins, the Chorus here banishes those who are uninitiated or corrupt in literary judgment or who have committed political crimes. This affords an opportunity for a number of personal hits. The double reference to the mysteries on the one hand and the comedian's views on the other is well maintained by plays upon words.

354. εἰσημεῖν χρόνῃ: i.e. all present must *survive lingua*, whereas ἐξίστασθαι refers only to those hereafter mentioned.

ἐξίστασθαι κ.τ.λ. For the interdiction itself cf. Callim. *Hym. Apoll.* 2 ἐκὰς ἐκὰς ὅστις ἀλεπρός, Verg. *Aen.* 6, 258 *procul este profani*. We should also compare for the literary application Hor. *Od.* 3. 1. 1 (*hæc profanum (=ἀμύγρον) vulgus et arceo*). | *Favete linguis: carmina non prius | audita Musarum succedat | virginibus puerisque canto.*

τοῖς ἡμετέροις χοροῖσιν. The words suit (1) the μῦσαι, (2) the comic choruses competing for the prize.

355. ἀπειρος . . καθαρεύς: an application of two clauses of the actual formula at the mysteries, viz. (Theo Smyrn. p. 22) ὅστις χεῖρας μὴ καθαρὸς and ὅστις φωνὴν ἀσύνητος.

ταῖς ἀνδρῶν λόγων: suiting (1) the mystic doctrines, (2) the 'fit and proper literature' of comedy.

γνώμη, 'judgment,' substituted for χεῖρας of the formula. The comedy must be judged with right taste and without bias. For the loc. or instrum. dat. in place of the accus. of respect cf. Xen. *Cyr.* 1. 3. 10 ταῖς γνώμας σφαλλόμενοι, Eur. *Bacch.* 683 σῶμασιν παρειμέναι, Herond. 3. 32 ὅμμασιν κάμων.

356. γυναικῶν . . Μουσῶν: i.e. not the vulgar sort of

composition; 'literature fit for gentlemen.' *Μουσῶν*, of course, replaces the half-expected *μυστῶν*.

*δρῦα* . . *εἶδεν*: not=*τὰ ἐπὶ εἶδεν* with allusion to the crowning revelation to a full *ἐπὶ* *δρῶν*, since not all *μυσταί* were such. *δρῦα* are not the sacred things, but the sacred rites, though these also are *αἰεταί*, and could only be seen or danced by some grade of *μυσταί*. The accus. (cognate) can therefore be joined to *χορεύειν* ('celebrate in dance') as well as to *δρᾶν* (direct obj.). Cf. Eur. *Electr.* 488 *πᾶς ἀναχορεύει παρδάρων τὰδ' ὄρῦα*. Here *δρῦα* *Μουσῶν εἶδεν* = 'has been a spectator of drama'; *ἐχορεύσεν* = 'has actually taken part in a chorus.'

357. *Κρατίνου τοῦ ταυροφάγου*: a compliment, as the context should show. Aristophanes wishes to be judged by those who have been initiated into the revels of Cratinus, i.e. who know what good comedy is. Cratinus had probably been dead about sixteen years, and though Aristoph. satirises him when alive, in 424 B.C., as senile and a drunkard, such satire was in keeping with the custom of comedy, and is to be discounted by the fact that Cratinus was still neither too senile nor too sullen to defeat Aristoph. himself in 423 B.C. His excellence as a comedian is proved by his nine victories unanimously adjudged. His merit in the eyes of Aristoph. is that he typically represents the 'Old' comedy, with its fearless personal satire, which was supposed to be in the interests of society (*παιδαγωγικὴν παρηγοίαν ἔχουσα* Marc. Aurel. 11. 6). This privilege had been denied, restored, and threatened several times before 405 B.C. and was already on the decline, but our poet endeavours (as Cicero puts it *de Rep.* 4. 10) *ut quid vellet comœdia de quo vellet nominatim diceret*; cf. inf. 367-368. On the technical side also the work of Cratinus was of a high order, particularly in the choruses.

That he was a drunkard is a commonplace with his contemporaries, and was admitted by himself in his last play (*Heortē*); but this vice was (as often in modern times) treated rather as matter for jest than for scorn. Almost certainly along with the present compliment there goes an allusion to his tipsiness, since *Κρατίνου βακχεῖα* at once suggests *Διονυσίου βακχεῖα*, and since the wine-god is himself called *Ταυροφάγος* (Soph. *fr. Tyro*). The term is borrowed from (1) the Orphic mysteries of the *ὡμοφαγία* (Harrison, *Proleg.* pp. 482 sqq.) at which a bull was slain and eaten in honour of Dionysus, (2) the offering of a bull to Dionysus by the Ephebi at the City Dionysia (Haigh, *Att. Theat.* p. 13). Dionysus was also *ταυρομόρφος*, *ταυρόκερατος* (a bull-god), and the audience would readily take the equation

and realise that Cratinus was virtually being substituted for 'the wine-god.'

But *ταυροφάγος* has a further application to the winner in the dithyrambic contest, where the prize was a bull, which served as a feast. The lyrics of Cratinus were specially dithyrambic, although we have no knowledge as to his competing in dithyramb proper. But 'eater of bulls' may very well have become proverbial for 'prize-winner.' Add to this that the eater of a thing was supposed to be penetrated with the power or spirit of that thing; and hence probably the story of the athlete Milo, who 'ate a bull.' Thus Cratinus is full of bull-like courage in his comic attacks.

[We may sum up by saying that *Κρατίνου τοῦ ταυροφάγου* is substituted for *Διονύσου τοῦ ταυροφάγου*, the god of special mysteries, and that, as applied to Cratinus, the epithet implies (1) *wine-drinker*, (2) *winner of victories*, (3) *fiercely courageous*.]

*γλῶττης βαρχεῖα*: to be closely joined. His tongue was reckless, carried away with ardour and licence of Dionysiac possession. 'Those who have been initiated into the revels of Cratinus' tongue' = 'those who have learned to appreciate the free-speaking of the old school.'

*βαρχεῖν ἐπιδέσθῃ*: cognate accus.; cf. Plat. *Phaedr.* 249 c *τελέουσιν αἱ τελετὰς τελούμενοι*.

358. *ἔπειν*, 'verses,' not 'words,' is the sense of *ἐπη* in ordinary comic dialogue; but in anapaests, while the former is the surface sense, the latter is not excluded. 'Delighting in ribald words' has its reference to the mysteries; 'in black-guardily words' to the drama. There is a hit at the competitors of Aristophanes (cf. 13 seq.). *τὸ βωμολόχον* is that which 'plays to the gallery'; cf. *Nub.* 970 (in connexion with music).

*τοῦτο ποιέειν*: *id agentibus*, sc. *βωμολοχειομένοις*, cf. 584 *οἷδ' οἷδ' ὅτι θυμοί, καὶ δίκαιος αὐτὸ δρᾷ* and, more nearly, *Plut.* 522 *ἔσται . . οἷδεις ἀνδραποδιστῆς ! . . . τίς γὰρ πλοιστῶν ἐβελήσει | κυδυνεύων περὶ τῆς ψυχῆς τῇ αὐτοῦ τοῦτο ποιῆσαι*; See also 163 n.

359. *πᾶσι*, 'where citizens are concerned.' The article would be more inclusive '(all) the citizens' (regarded as a *πᾶσι*).

360. *ἀγγεῖλαι*: sc. *σάειν* (not *αἰτοῖς*). The reference is probably to Cleophon and his adherents.

361. *ἔρχων*, 'while holding (some) office.'

*καταβυροδοκεῖται*. The middle (or passive) also in Ar. Pol.

2. 9. 26 φαίνονται δὲ καὶ καταδωροδοκούμενοι καὶ καταχαριζόμενοι πολλὰ τῶν κοινῶν. The simple δωροδοκεῖν classically = 'receive bribes'; in later writers it = δακάζειν or χρήμασι διαφθείρειν 'bribe' (Cobet, *Nor. Lect.* p. 502). The compound with κατα-expresses 'ruin (betray) a thing through bribe-taking' (cf. *Lysias* p. 178 ὁπότεν ταῦτα . . . ἀλέπτωσι καὶ καταδωροδοκῶσι). The use is well-known in καθιπποτροφεῖν τι and the like. In *Lys.* 1035 τοιοῦτον ἰδὼν τίρας οὐ φησιν δόσας καταδωροδοκῆσαι, [ἀλλ' ὑπὲρ ἑμῶν ἐτι καὶ νυνὶ πολεμεῖ wo should supply ἑμᾶς, 'to betray you for bribes.' If a person 'corrupts himself—gives himself away—by receiving bribes' he may be said καταδωροδοκεῖν ταυτὸν, or, as its equivalent, καταδωροδοκῆσθαι.

362. ἡ προδίδωσιν φροῖριον ἢ ναῦς: part of a public formula; cf. *Lys.* 31. 28 εἰ μὲν τις φροῖριον τι προδίδωκεν ἢ ναῦν ἢ στρατοπέδον τι . . . ταῖς ἐσχάταις ἀν' ἡμίαις ἐξημοῖται, *Poll.* 8. 52 ἐγίνοντο εἰσαγγελίαι κατὰ τῶν προδόντων φροῖριον ἢ στρατιὰν ἢ ναῦς, *Lycurg.* c. *Leoc.* 155. 59.

τάπύρρητα, 'contraband of war' (at the same time suggesting the secrets of the mysteries). Cf. *Eq.* 278 τούτοις τὸν ἀνδρὶ ἐγὼ ῥδείκνυμι καὶ φημ' ἐξάγειν | ταῖς Ἡλοποννησίων τριήκεις ζυμώματα followed by ἐξάγων γε τάπύρρητα' (282). The forbidden exports were particularly materials for shipbuilding (e.g. ropes, sails, pitch), and corn. So *Dem.* de *F. Leg.* 433 ἔγραψεν, ἀν' τις ὡς Φίλιππον ὅπλα ἄγων ἀλφ' ἢ σκεῖη τμηραὰ, θάνατον εἶναι τὴν ἡμίαν.

363. ἐξ Αἰγίνης. Aegina was now part of the Athenian empire, the Aeginetans having been evicted at the beginning of the war and replaced by settlers from Athens (*Thuc.* 2. 27). Disloyal Athenians were able to make it a basis for communication with the Peloponnese, since it was τῇ Ἡλοποννησίῳ ἐπικειμένη (*Thuc.* *l.c.*). Epidaurus was the nearest opposite port.

Θωρυκίων ὄν, 'being a Thorycion,' i.e. 'as bad as Thorycion.' Cf. 541 and *fr.* 92 ὦ μαρὲ καὶ Φρυγῶδα καὶ πονηρὲ σί. Nothing further is known of the man.

εἰκοστολόγος The εἰκοστή was a duty of five per cent on all goods carried by sea in the Athenian empire. It was imposed in 413 B.C. in place of the φόρος or direct quota-payment of the allies, and was collected in all their ports. Cf. *Thuc.* 7. 28 τὴν εἰκοστὴν ὑπὸ τούτων τὸν χρόνον τῶν κατὰ θάλασσαν ἀντὶ τοῦ φόρου τοῖς ἰππικοῖς ἐπέθεσαν, πλεῖον νομισσantes ἀν' σφίσι χρήματα οὔτω προσέναι.

364. ἀσκάματα: leather pads for the cars in the rowlocks. *Elym. Mag.* 155. 17 καὶ τὰ δέρματα τὰ ἐπιρραπτόμενα ταῖς

κόπαι διὰ τὸ μὴ εἰσφρεῖν τὸ θαλάσσιον ἕδωρ, i.e. 'leather bags sitting over the oar at the oar-ports, to prevent the wash of the sea from entering' (*Diet. Ant.* ii. p. 223). Cf. *Ach.* 97 ἄσκωμ' ἐχεις πονεῖν περὶ τὸν ὀφθαλμὸν κάτω (after ταύφαρκτον βλέπεις), i.e. 'a pad' or 'bagginess'.

365. χρήματα . . . πείθει. Such assistance to the enemy had come from Persia (*Xen. Hell.* 2. 1. 11), but there can hardly be an attack here upon Alcibiades (cf. 1432). The 'persuasion' on the part of Alc., when he was estranged from Athens, had been exerted seven years earlier than this play, and the position had entirely changed.

366. τὸν Ἑκαταίων. Ἑκαταία are either (1) Ἑκάτης δειπνα, messes of poor food or even offal put out at the cross-roads (ἐν τριόδῳ) on the last of the month as a purificatory ceremony. These might be eaten by dogs or by the miserably poor. (2) Ἑκάτης ἀγάλματα, statues or emblems of Hecate προσευλαία (or προθηραία). (3) Ἑκάτης ἱερά, little shrines of Hecate placed ἐν τριόδῳ. In the last sense most editors prefer the spelling Ἑκαταία (cf. *Θησεῖον*, *Ἡρακλείον*, *Μοισεῖον*, *Ὀλυμπεῖον*) and this is highly probable. [There is, however, nothing to prove that Ἑκαταίων is an impossible form in the same meaning, since the suffix was originally -ίων simply, and only spread as -εῖον through analogy with, e.g., *Ἡρακλε(εῖ)ον*, *Θησε(εῖ)ον*.] But here it is not safe to make the alteration, since we do not know whether it was δειπνα, ἀγάλματα or ἱερά which were defiled. *Ac.* 1054 (στήλη) suggests that it was one of the street emblems.

The defiler referred to is said by scholiasts to have been Cinesias, and, though this may be a guess, it is supported by a passage in *Ecol.* 330. Moreover Cinesias was a κωλοδοδασκῆλος, composer (and teacher to the chorus) of dithyrambs, and a contemptible person (cf. 153), of whom *Lysias* (ap. *Ath.* 551 r) states that he was ἀσεβέστατος πάντων ἀνθρώπων, and that he did things ἀ τοῖς ἄλλοις αἰσχρὸν ἐστὶ καὶ λέγειν.

κωλοῖσιν χοροῖσιν ἐπῶδον, 'leading the music of dithyrambic choruses,' is not merely a periphrasis for 'being a dithyrambic poet,' but implies that such a person should be the last to commit this profane outrage.

The κύκλιος χορὸς of fifty danced and sang round the altar of *Dionysus*, and is thus distinguished in name from other choruses, which were rectangular (τετραγώναι). Five (tribal) choruses were composed of men and five of boys, and the offence is somewhat emphasised by the latter consideration. The contests of such χοροὶ took place in the theatre at the *Dionysia*.

ἐπῶδον, lit. 'leading with singing' (or the flute) = *coro* (or

*tibia*) *praeire*. ὕπο- of accompaniment strictly expresses the guidance or impulse under which a thing is done: cf. 874, Callim. *H. Dian.* 241 sqq. (after κύκλω | στησάμεναι χορὸν εὐρύς). ὑπῆεισαν δὲ λίγειαί | λεπταλέον σιργήεις. The same *menas* appears in ὑπαυλεῖν, ὑπειπεῖν (fr. 479 ἐγὼ δ' ὑπερῶ τὸν δρῶν = *verba praeibo*). On the other hand προσάδειν is said of the chorus (Plat. *Legg.* 670 n).

It was theoretically the business of the *κυκλιοδιδάσκαλος* to train his own chorus, but he might employ a *ὑποδιδάσκαλος*, and it is enough to suppose that the composer here chants his words and tune in general guidance.

367. τοὺς μισθοὺς κ.τ.λ. The schol. on *Eccl.* 102 states that Agyrrhius 'cut down the payment made to poets,' i.e. managed to reduce the payments made to the selected writers for the dramatic and lyric competitions. The schol. on the present place blames Archinus ('and perhaps Agyrrhius'). All the competitors were paid, but on a scale proportioned to their place in the result.

ῥήτωρ ὢν εἴτ' : εἴτα (practically - *duas*) implies that, if any one had a right to reduce the scale, it certainly was not for a ῥήτωρ to do it. Cf. 205, *Ach.* 496 μὴ μοι φρονήσῃτ' . . | εἰ πτωχὸς ὢν ἔπειτ' ἐν Ἀθηναίοις λέγειν | μέλλω. The offender was a 'professional talker,' and a poet was better than a 'talker.' Moreover a ῥήτωρ is a public man and must put up with the consequences. The ῥήτορες (= οἱ δῆμω συμβουλευόντες καὶ ἐν τῷ δῆμῳ ἀγορεύοντες Suid.) theoretically enjoyed no credit, but in practice were powerful.

368. κωμωδηθεῖς. 'because satirised in comedy.'

ἐν ταῖς πατρίοις . . Διονύσου : these words contain the excuse for any freedom taken with Archinus or Agyrrhius. No man ought to bear malice when the poets are simply following the old-established practice (*πατρίοις*) on a privileged occasion : cf. 357 n. Aristoph. chooses the word *τελευταῖς*, not merely instead of *ἐσπρῇ* as applicable to the mysteries, but in emphasis of the excuse. 'Initiation' involves more or less unpleasant probation, and the ῥήτωρ was only 'going through the mill.'

369. τοῦτοις προῖδω : an excellent correction of Blaydes (see crit. n.). Apart from the metre, τοῖσι ἀπαῖδω . . ἐξίστασθαι is very improbable Greek for ἀπαῖδω μὴ παρῆναι or αἰδῶ ἐξίστασθαι. This difficulty could be partially got over by punctuating at the end of the line and treating ἐξίστασθαι as imperat. (cf. *Ach.* 1001 ἀκούετε λεψ' κατὰ τὰ πάτρια τοὺς χῶας | πλεω). [The change to the imperat. ἀνεγείρετε would be no embarrassment, since that word is addressed directly to other



persons (with *ἐμοῖς*), while *ἐξιστασθαι* is general and formal.] Nevertheless even with such punctuation *ἀραιῶ* would still be unnatural. The correction (1) explains the corruption, the crisis for *προ-αἰδῶ* being rare and apparently restricted to this word, in which it occurs *Ar.* 556 *ἱερὸν πόλεμον προῖδ᾽ ἂν αὐτῷ*, (2) suits the notion of a *πρόρρησις*, as in *προλέγω*, *προφονῶ*, (3) restores a normal construction.

*καὶ οὕτως τὸ τρίτον μάλα.* Join *καὶ οὕτως . . μάλα.* Cf. *Aesch. Cho.* 875 *οἱ μὲν μάλα' αὖθις ἐν τρίτοισι προσφθέγγασιν.* In phrases of repetition this use of *μάλα* is habitual, cf. *Aesch. Cho.* 619, *Ag.* 1344, *Eur. Phoen.* 1067, etc.

370. *μύσταισι* : adj. = *μυστικοῖς*. Cf. *Anth. Pal.* 7. 219 *μύσταις λυχνόις*, *Eur. Ion* 1373 *οἰκίτην βίον*, *Xen. An.* 6. 5. 9 *λόχοι φίλακες*. [Not 'our rites,' but any such.]

371. *καὶ παννυχίας* : m. *ἀγειν* (or *ποιεῖσθαι*) *ἀρχεσθαι* to be gathered by a sufficiently easyzeugma from *ἀνεγείριτε*.

*τὰς ἡμετέρας αἰ κ.τ.λ.* : words of defence or excuse (cf. 327, 335).

372 sqq. Commentators do not appear to have realised the difficulty of relating the present situation to that which has preceded. At v. 324 the *mystae* call upon *Iacchus* to come forth from his shrine; at v. 340 he is borne forth; at v. 350 he is bidden to lead the procession (i.e. the dances) into the flowery level (i.e. the orchestra); at v. 352 the *coryphaeus* makes the *πρόρρησις* before the dance begins. But immediately after commanding the *mystae* to 'raise the song etc.' we here find every one (*πᾶς*) '*nom*' (*νῦν*) bidden to move to the 'flowery recesses of the meadows.' We might take this to be a repetition of the command in v. 350; but now—if we seek a natural interpretation of words—it is daytime (376, 387, 455). The *Mystae* have taken their *δροσὸν* and go into the meads to sport and dance 'all day.' What too is the meaning of 'summoning hither *Iacchus*' (395), when he has already been summoned and has come (340)?

Unless we are to suppose (as we need not) that the two editions of the *Frogs* have been confused (Introd. p. xxvi), it is necessary that we should here assume a change of time. After the proclamation of v. 371 the chorus perform their dance, representing the *παννυχίς*, and this fills the night. We are thus brought to the next day; an interval is supposed to have elapsed for rest and the *δροσὸν*; and the celebrations are now continued in special honour of *Kore* (379), next of *Demeter* (383), including *Iacchus* (396), who has been again lodged (after the *παννυχίς* and during the interval) in his shrine by

the meadow. The assumption of a lapse of time has often to be made, and the *Frogs*, with its frequent changes of scene, especially demands this liberty.

372. *χάρει κ.τ.λ.* The metre, which is that of a slow and steady march and consists of anapaests entirely spondaic, was affected by the Spartans in their *ἐμβατήρια* (cf. *ἐμβα* 377). *ἀνδρείως* is playfully borrowed from the marching song of war-time: 'march like a man—to the flowery bays.'

373. *ἐς τοὺς εἰςανθεῖς κόλπους λειμώνων.* The absence of art. from *λειμώνων* is due to the close connexion of *κόλπου-λειμώνων* into one notion, the gen. being practically an adjective. In such cases the gen. may come between art. and noun, as in Soph. *Aj.* 664 *ἡ βροτῶν παροιμία*, or after the noun, as Eur. *Hecch.* 29 *τὴν ἀναγρίαν λέχους*, *El.* 368 *αἱ φύσις βροτῶν*. [Where there is already a qualification of the noun (as *εἰςανθεῖς* here) the other attributive word (here a gen.) may naturally be expected to follow rather than precede.]

374. *ἐγκρούων*: cf. *ἐγκατακρούων* 330 n.

375 sq. *ἐπισκώπτων κ.τ.λ.*: with reference to the *σκώμματα* and *γεφυρισμός* at the mysteries. At the same time the chorus is pleading its right of mockery in the theatre. See Lucian *Prom.* 6 *ἡ δὲ (κωμῳδία) παραδοῖσα τῷ Διονύσῳ ταύτην θεάτῳ ὤμιλει καὶ ξυνέπαιξε καὶ ἐγελωτοκτοίει καὶ ἐπέσκωπτε*, and (later) *ἐπισκώπτειν καὶ τὴν Διονυσιακὴν ἐλευθερίαν καταχεῖν (τινός)*.

377. *ἡρίσθηται δ' ἑφαρκύντως*: cf. Nicostr. ap. Ath. 693 B *ικανῶς κεχόρτασμαι γάρ*. On the one side it means that the mystic fast has been broken, on the other it introduces a favourite jest. The meals of the Chorus were supplied by the *χορηγός*, and the appetite of the *χορεῖται* was proverbial (Haigh, *Att. Theat.* p. 80, where the pertinent authorities are cited). Comedies were performed after the *δριστον* and the Chorus admits that it 'has had not a bad meal.' Cf. 403 sqq. for a similar reference to their clothing as supplied by the *χορηγός*. That the comedians could jest at their own choruses appears from Suidas (in voc. *φαριγυλίδην*) *σκώπτοντες τὴν γαστριμαργίαν τῶν χορευτῶν Ἀττικοὶ οὕτω λέγουσι*. [The mistake of supposing that the proceedings are still those of night has caused doubts and alterations of the text.]

378. *ἀρεῖς*, 'uplift (in song),' 'extol' (*tollere*). Usually a predic. adj. is joined to the verb, e.g. *μέγαν, ὑψηλὸν αἶρειν τινά*: here the following words give the definition. Cf. Aesch. *Pers.* 549 *κάγω δὲ μόνον τῶν οἰχομένων | αἶρω δοκιμῶς πολυτενέῃ*.

379. *τὴν Σίστηραν*: i.e. *Φερρίφανταν* (the name specially

borne by Kore at Agrae). That Persephone is meant is clear from the following mention of Demeter and Iacchus, and that she bore the title *Σώτειρα* appears from Paus. 3. 13. 2 *ῥαδὸς Κόρης Σωτείρας* (in Laconia), 8. 31. 1 (Arcadia), and from coins of Cyzicus. Cf. Aristot. *Rhet.* 3. 18. 1 *τῆς τελευτῆς τῶν τῆς Σωτείρας ἡρώων*.

*γενναίως*, in 'first-rate' style: cf. 97 n.

381. *σώζω*, 'acts as *Σώτειρα*.' This is better than *σώσκειν*; she says 'I am your preserver for ever.'

*Θωρυκίων*: cf. 363.

382 sq. These two anapaestic tetrameters are spoken (or chanted) by the coryphaeus. The next service is due to Demeter, and the metre is of quite another kind (*ἐτέρα ἰσμία*) to that of the lines referring to Persephone. The construction is *ἐτέραν θύων ἰσμίαν κελადάστει, ἐπικροσμοῦντες τὴν κ. β.*, cf. Pind. V. 4. 26 *θύων κελάδασσε καλλίνικον*. The form *θεάν* is not part of the language of sheer comedy, but belongs to the higher style admitted outside the trimeter; yet to Persephone at least this form seems to have been peculiarly applied (Meisterhans, *Alt. Insch.* § 47 a 4).

The words *Δήμητρα θεάν*, which are not strictly necessary, lend more solemnity and recognition of greatness: 'the fruit-bringing Queen, Demeter, goddess . . .'

384. *ἀγνών*: with the same insistence as in 327 n.

387. *καὶ μ' ἀσφαλῶς κ.τ.λ.* This use of accus. and infin. belongs to the language of prayer, and depends on the thought *δοῦναι* or *εἶχουαι* unexpressed (Kühner-Gierth ii. p. 22). Cf. 887, 892, Aesch. S.C. 7. 239 *θεοὶ πολῖται, μὴ με δουλείας τυχεῖν*, *Ach.* 217 *ὦ Διόνυσε δέσποτα, | κεχαρισμένως σοι τήνδε τὴν πομπὴν ἐμέ | πέμψαντα καὶ θύσαντα μετὰ τῶν οἰκετῶν | ἀγαγεῖν τυχερῶς τὰ κατ' ἀγροῦς Διονύσια*.

Speaking as *μῖστραι* they mean 'may I sport and dance without offence towards the goddess and her ritual'; as *χορευταὶ* of the comedian, 'may I jest without offence (in the eyes of the audience) or danger (from individuals), and dance so as to win the prize.' [An allusion to safety from the Lacedaemonians is also very probable. The position was critical: see *Introd.* p. xxiii.]

*πανήμερον*: through the day's ceremonies (1) of the mysteries, (2) of the dramatic performance.

389. *πολλὰ μὲν γέλοια κ.τ.λ.*: the maxim of the comedian, who claims a serious purpose. Cf. *Plut. Mor.* 68 n *ἐνὶ καὶ τοῖς κωμικοῖς πολλὰ πρὸς τὸ θέατρον αὐστηρὰ καὶ πολιτικὰ ἐπεποιήτα*.

392. *παίαντα . . νικῆσαντα ταινιοῦσθαι*, '(grant that) after jesting . . I may gain the victory and be honoured with the fillet.' For the combination of participles cf. *Awch. S. c. T.* 3 οἶσα νικῶν βλέφαρα μὴ κοιμῶν ἔπην. *Plat. Ryp.* 396 A λισσόμενοι ὑπερβαίνοντες καὶ ἀμαρτάνοντες πεῖθοντες αὐτοῖς ἀξήμιοι ἀπαλλάσσομεν. i.e. *πειθόντες αὐτοῖς λισσόμενοι (= τῷ λισσεσθαι) ὑπερβαίνοντες (= ὅπου ταν ὑπερβαίνωμεν)*.

393. *ταινιοῦσθαι*. The *ταινία* was a band or ribbon bound round the head of the victor, while the ends floated behind like streamers. In art it figures at full length in the hands of Nike. [Though this proceeding relates to the chorus in the theatre, there is at least a probability that even in the *σκώμματα* and *παίγματα* of the mysteries there was some recognition of pre-eminence.]

396. *ῥάποιον*: cf. *Catull.* 61. 251 *florens* . . *Iacchus*, *Ov. Met.* 4. 17 (of Bacchus = Iacchus) *tu puer arboreus, tu formosissimus*.

396. *τὸν ξυνέμπορον*: i.e. who is (always) the (recognised) companion, etc.

397. *μέλος ἱερτῆς ἡδιστον εἰρῶν*, 'discoverer of the sweetest festal tune' (not: *τῆσδε τῆς ἱερτῆς*, for which at least the article would be required). The tune which Iacchus invented (viz. the Iacchus-song) is called the most grateful or welcome tune known at any festival.

400. *πρὸς τὴν θεὸν*: Persephone, to whose shrine they are proceeding.

401. *ἀνευ πόνου κ.τ.λ.* Iacchus is but a babe, and the journey is, therefore, relatively *πολλή*. Nevertheless he is a god, and the gods know no *πόνος*: cf. *Hes. Op.* 112, *Eur. Phoen.* 689 *πάντα δ' εἰπετὴ θεοῖς*, *Lucr.* 5. 1182 *nullum expere ipse inde laborem*. [Probably the expression was actually used each year when the start was made from the Iaccheum, whether to Eleusis or to Agrae.]

404. *κατεσχίσσω μὲν* . . , 'didst cause to be slit up.' There can hardly be a reference to the *σχιστὸς χιτῶν* or the shoes called *σχιστά*, since these were neither ridiculous nor necessarily cheap. The allusion is rather to the old clothes which were worn (1) at mysteries (as was natural in view of the *παίγματα* and the night-revels), (2) frequently in the comic chorus. In the latter *τὸ γέλοιον* was of course consulted, but an economical *χορηγός* took advantage of that requirement, when he could, to supply his Chorus with hired dresses which had seen much service (Haigh, *Att. Theat.* p. 83). The chorus here hits

satirically at this practice. Iacchus 'had our clothes slit up to create laughter—not to mention economy!' *σανδάλισκον* ('bit of a sandal') and *ράκος* ('rag') are humorous disparagement; these things do not deserve the name of 'shoes' and 'clothes.'

*κατασχίσσω μὲν . . κλέηυες*. If this reading is correct we have an instance of *μὲν* answered irregularly by *καί* (Kühner-Gerth ii. p. 271, who quote e.g. Hom. *Il.* 9. 53, *Od.* 9. 49, Xen. *Cyr.* 1. 4. 3). But one best MS. has *κατασχίσσω μὲν . . κλέηυες* and Kock's *κατασχισσόμενος . . κλέηυες* is highly probable.

407. *ἀζημίους*, 'without loss' (through expense in things spoilt, but with the further suggestion of dramatic impunity in the matter of persons or things mocked).

414. *ὅγῳ δ' αἶψα πῶς κ.τ.λ.* The speaker, attracted by the last words, exclaims 'I'm in a general way rather given to escorting (taking up *συνακολούθει*), and I should like to dance, playing the while.' For the expression cf. Eur. *Hipp.* 668 *αἶψα γὰρ οἶον πῶς εἰσι κάκεινα καλά*. The sense of *πῶς*, though it qualifies *αἶψα*, is felt with the *αἶψα* also. With another order *Plut.* 240 *ὅγῳ δὲ τοῦτον τοῦ τρόπου πῶς εἰμ' αἶψα*.

But who is the speaker? Some MSS. give the words to Xanthias; editors commonly assign them to Dionysus, but some to prominent persons in the Chorus (which appears less natural). A sufficiently humorous situation is created if, when the attractions of the procession become manifest, the travellers are eager to take part. The lines being attributed as in the text, we may assume either (1) that Di. and Xa. speak them aside, or (2) that they advance and speak so that the *μύσται* can hear. In the latter case we may take this as a suggestion of the *γεφυρισμός* proper, in which the spectators bandied jests with the procession. The next words of the Chorus would then be addressed to the two travellers, and both *δῆρα* and *κοινῇ* would lose nothing in appropriateness, while *οὐν* (422) would perhaps gain. Perhaps it is best to suppose that the two come forward with a display of lively eagerness.

[The MSS. have *μὲν αὐτῆς* at the end of v. 414. For metrical reasons either these words must be omitted or their equivalent in scansion must be added to the next line so as to create a couplet of iambic tetrameters. The addition might take the shape of *κἀγὼ γε* (*βούλομαι*) *πρὸς* or *κἀγὼ γε πρὸς, <σέφ' ἑσθὲ>*. But it is not easy to see why the loss should occur, whereas the addition of both *εἰμι* and *αὐτῆς* (a<sup>u</sup>script) might be foreseen if the original were the trimeters *Δι. ὅγῳ δ' αἶψα πῶς*

φιλακόλουθος. καὶ μετὰ (adv. cf. *πρὸς*) ; παίζων χορεύειν βούλομαι.  
[ΞΑ. κἀγωνι. πρὸς.]

416. βούλεισθε δῆτα . . . : spoken by the corymbaeus, 'pray, would you like . . . ?' cf. *Ar.* 1689 βούλεισθε δὴν ἐγὼ τίως | ὅπῃ τὰ κρέα ταῖσι μένων; If addressed to his fellow choreutae, κοινῇ = 'all together,' i.e. not jesting at one another but all alike turning on Archedemus (cf. *Lys.* 1042). If to Di. and Na. after their desire to 'join in,' it = 'Would you then like to join us in . . . ?' [The γεφυρισμός (cf. τὰ ἐξ ἀμάξης and the στήρια of the Thesmophoria) was a free use of rough haunter, chiefly at the Cephissus bridge as the procession passed to Eleusis (Strab. 9. 400 and see Sikes-Allen on *Hom. Ilion.* 2. 195), but of course employed in similar cases and other festivals at other bridges (e.g. over the Ilissus), and thence generically. A bridge was a convenient standing-place, since everyone must pass. γεφυρίζειν thence becomes = σκωπτικῶς ὕβριζιν.]

417. Ἀρχέδημον : mentioned by Xenophon (*Hell.* 1. 7. 2) as ὁ τοῦ δήμου προστεκώς καὶ τῆς διωξέας ἐπιμελόμενος at the time of the battle of Arginusae, by Lysias (14. 25) as γλάμων (inf. 588) and an embezzler of public money when Alcibiades was a youth, and by Aeschines (*de F. Leg.* 76) as a corrupter of the people by largesses. As the accuser of Erasinides (inf. 1195) he was naturally suffering much odium at the date of the *Frogs*.

418. ἐπείγῃς ὃν οὐκ ἔφυσε φράτερας. The last word is a punning παρά προσδοκίαν pronounced with a drawl, as if it were to be φραστήρας (sc. ὀδόντας). These were the second teeth, which came at seven years of age; cf. Solon, *Eleg.* 25. 1 παῖς μὲν ἀνήθος ἔων ἐτι νήπιος ἔρκος ὀδόντων | φισαὶ ἐκβάλλει πρῶτον ἐν ἔπτ' ἔτεσιν. So wisdom-teeth are called σωφρονιστήρες or κρανηήρες. For 'had not grown (his) second teeth' the comedian substitutes 'had not grown (his) clansmen,' i.e. he was no legitimate Athenian. [Such charges were very common; cf. 679 n.] A similar expression occurs in *Ar.* 764 εἰ δὲ δοῦλος ἐστί καὶ Κάρ ὥσπερ Ἐξηκεστιδης, | φισάτω πάπποι παρ' ἡμῖν καὶ φανούνται φράτερες. Every true-born citizen was registered in early childhood in the φρατερικὸν γραμματεῖον of a φρατρία, i.e. in a division of a tribe which claimed a common descent and a share in a peculiar worship of special clan-divinities. A citizen by adoption of the people (δημοποίητος), but originally a foreigner or a slave, had not passed through this enrolment, but, upon his adoption, he was admitted to a φρατρία with a limited recognition (*Dist. Ant.* i. p. 905).

[The spelling varies between φράτερας and φράτορας. Here the mss. give the latter, as in *Eg.* 255. The grammarians,

however (e.g. Steph. Byz.), tell us that *φράνη* is the Attic form, and this answers to *frater* and to e.g. *πατήρ, μήτηρ, θυγάτηρ*. Attic inscriptions always show *-νη* (Meisterhans<sup>2</sup>, p. 103.)]

420. *ἐν τοῖς ἀνὲ νεκροῖσι*: (1) by a surprise for *ῥῶσι*, implying that the Athenians are stupid enough to be dead. Aristoph. elsewhere calls them *πρόβατα*, and *νεκροί* were more helpless still; cf. Sen. *Ep.* 60 *quodam ne animalium quidem sed mortuorum loco numeramus* (quoted by Blaydes); (2) there may also be a reference to the famous lines of Euripides *τίς οἶδεν εἰ τὸ ζῆν μὲν ἐστὶ καθαρεῖν, | τὸ καθαρεῖν δὲ ζῆν κατὰ νομίστα*; (3) meanwhile *ἀνὲ* perhaps alludes to the *Ἰνυξ* and its stupid deliberations (cf. *ἀνὲ καθίσθαι*). It is quite in keeping with the condensing genius of Aristoph. to suggest all these notions at once. [A reference to 'making political capital out of the dead at Arginusae' is not likely.]

421. *τὰ πρῶτα*: cf. Hdt. 9. 87 *ἀάμπων . . Ἀλκιμήτριον τὰ πρῶτα*, Eur. *Med.* 912 *Κορινθίους τὰ πρῶτα*, Lucr. 1. 87 *ductoribus Itinum delecti, prima errorum*.

*ἐκεῖ*, 'on earth' (reversing the usual sense).

*μοχθήλας*: instead of an expected *δημαγωγίας* or *πολιτείας* (schol.); more antithetical, perhaps, *σοφίας* or *ἀρετῆς*.

431. *ἔχουσ' ἀνὸν κ.τ.λ.*: *όν* is somewhat difficult if Dionysus has not already addressed the mystae. Possibly, however, it may be a conversational idiom, 'Well now (when you have said your say), could you tell us . .'

432. *ἔπου' ῥέδδ'*, 'where hercabouts': cf. Soph. *Phil.* 16 *σκοπεῖν θ' ὅποι' σ' ἐνταῦθα διδομος πέτρα | τοῖδδ'*.

433. *ῥῖνω γάρ κ.τ.λ.*: a line of tragic rhythm and delivered in appropriate tone. This and line 436 are perhaps taken directly from some tragedy, the latter being quoted again in *Plut.* 962.

435. *μηδ' αἶδης ἐναντίῳ*: because there is no need.

437. *αἶποι' ἄν*: sc. *τὰ σπρώματα*: cf. 502.

438 *μ. π. τί ἦν*: 39 n. *ἄλλ' ἤ*: 227.

*Διὸς Κόρινθος*: a proverb (cf. *Ecol.* 828, Pind. *N.* 7. 104) for nauseating repetition. Xanthias is tired of hearing nothing but *αἶποι' ἄν*. The origin of the expression is thus explained: A Corinthian envoy, calling upon the Megarians for certain claims, kept repeating that *ὁ Διὸς Κόρινθος* (legendary founder of Corinth) would have reason to be vexed if the claims were not met. Weary of the threat the Megarians shouted *παῖς παῖς τὸν Διὸς Κόρινθον*, and expelled him with blows.

But Xa. is also punning upon the insect (*κόρις*) which was the plague of Greek bedding. These are humorously called 'Corinthians' in *Nub.* 709 ἐκ τοῦ σκίμπεδος | δάανουί μ' ἐξέπρωτες ὁ Κορίνθιος. [That στρώματα were especially manufactured at Corinth appears irrelevant].

440 sqq. *χρᾶτε νῦν* . . We have reached a new stage in the proceedings. The *κύκλος* is the sacred enclosure (*περίβολος*), within which was the *δῶλος* or 'lawn,' *θεά* being Persephone. The priest himself chooses the better part (444 sq.).

445. *παννυχίζουσιν θεῷ*: the dat. of the recipient of honour. Cf. *Lys.* 1277 ὀρχοσάμενοι θεοῖσιν, *Nub.* 271 ἱερὸν χορὸν ἱσταί Νέμφαι, Xen. *Hell.* 4. 3. 21 στεφανοῦσθαι τῷ θεῷ. The order is οἷσιν φέγγος ὁ π. θ. They are not actually now at the *παννυχis*, but he will go with them to the usual place and will carry a torch when they revel this evening. Neil (*Hq.* 1319) shows that *φέγγος* is particularly used of mystic lights.

448. *πολυρρόδους*. There were several species of wild rose in Greece as well as the cultivated rose; but the word is apparently used in a wider sense than with us. In any case the *ρόδος* is the typical flower (*τιθήνη* *ἱερὸς ἐκπρεπύστατος* Chacremón, *fr.* 13). To the happy meadows of the *μύσται* (and presumably of *Agrae*) the expression is appropriate (cp. Prop. 4. 7. 60 *muleet ubi Elysias aura beata rosas*).

450. *τὸν ἡμέτερον* . . *ξυνάγουσιν*, 'sporting in our (own special) manner, the manner of loveliest dance, which (our) happy fortunes bring together,' i.e. we are blest by the dispensation of fate, which permits us to join together (here) in our dance, the finest of all dances that are. While the other departed dwell in gloom, the initiated are uniquely happy, in that they are able to meet thus in a region of special light.

*ξυνάγουσιν* = *ξινάγειν* *ἡμᾶς ποιήσιν* (or *ἰώσιν*) and *δαίμαι μοῖραι* are virtually personified (as if = *δόλοδοτεῖραι* *Μοῖραι*). Cf. *Ar.* 1731 Ἥρα ποτ' Ὀλυμπία | . . ἄρχοντα . . μέγαν | Μοῖραι ξυνεκόμεσαν. There is a slight laxity in *δν*, which implies a previous *χοροῦ* in place of *καλλιχορώτατον*.

There is meanwhile an allusion to the present Chorus, which has a peculiar and excellent manner of dance and wit, happily put together and deserving of the prize.

454. *μόνοις γὰρ ἡμῖν* . . : cf. 156 n., Soph. *fr.* 753 *τρισβλαιοί | κείνοι βροτῶν, οἱ ταῦτα δερχόμενοι τέλη | μόλωσ' ἐς Αἴδου τοῖσθε γὰρ μόνοις ἐκεῖ | ᾗν ἐστι, τοῖς δ' ἄλλοις πάντ' ἐκεῖ κακὰ*.

457. *διήγομεν*: viz. when on earth.



458. *πρὸς τοὺς ξένους καὶ τοὺς ἰδιώτας*: (1) the formulae of the mysteries in all probability insisted on *εὐσεβεῖα* towards *ξένοι* and (e.g.) the helpless; (2) the Choruses in Aristophanic comedy do not attack *ξένοι* and 'private citizens': they confine themselves to legitimate satire of public characters. Other comedians, it is hinted, may be less scrupulous. As usual, an expression appropriate to the *μίστρα* is deftly applied to the play, with a *παρὰ προσδοκίαν* in *ἰδιώτας*. [That *ἰδιώτας* should = *πολίτας* in opposition to *ξένους* is impossible. Nor can there be any natural reference to the Spartan *ξερηλασία*.]

460. The scene has changed only to the extent that the floor (cf. 436) now appears, and the travellers approach it. The chorus is still close by (see 532).

462. *οὐ μὴ διατρέψης, ἀλλὰ κ.τ.λ.*: see 202 n.

*γέσται* = *πειράσαι*, a humorous application of the verb, which is, however, frequent enough as a metaphor with words like *πόνου*, *κινδύνου*, or of blessings (*ἐλευθερίας*, etc.). Nearest to the present place is Soph. *Ant.* 1005 *εὐθὺς δὲ δίστας ἐμπύρην ἐγενόμην*.

463. *τὸ σῆμα καὶ τὸ λῆμα*. 'look and pluck.' *λῆμα* is not a word of common life or prose. Here its use is determined by the jingle (which assists the sarcasm); cf. *Ach.* 269 *μαχῶν καὶ λαμάχων*, and (more seriously) Plat. *Menex.* 238 n *δύλων κτήσιν τε καὶ χρήσιν*.

464. *καὶ καὶ*: see 37.

Aeneas is represented as the (slave) doorkeeper; cf. Luc. *Dial. Mort.* 20. *1 οἶδα σέ, δτι πυλωρεῖς* (Menippus to Aeneas, who is acting as his *παραγγητής* in Hades). In works of art he was depicted as carrying the keys. [The usual account, however, makes him one of the three judges in Hades, his special province (according to Plato) being to deal with Europeans.] His manners are typical of the *θηρωτός* (39 n.), although here his anger has its excuse.

*Ἡρακλῆς ὁ καρτερός*: said with an air and an attitude. *καρτερός* is itself a word of the higher style.

465-479. The whole of this speech is more or less a travesty of some tragic passage. The scholia tell us vaguely that the original was in the *Thestus* of Euripides; others suspect it to have been in the *Peirithous* (or rather *Perithous*), in which Theseus is engaged, but which is quite a different play. We know hardly anything of the *Thestus*, except that it was concerned with the Minotaur expedition, whereas the *Perithous* deals with the expedition of Perithous and Theseus to Hades,

and includes the descent of Herakles to fetch Cerberus. [The play was sometimes attributed to Critias.] In antiquity dramas are not rarely cited under wrong or alternative names, and the probabilities are evidently in favour of the *Prithous*.

465 sq. ὁ βδελυρὶ κ.τ.λ. = 'You shameless, impudent, audacious creature: You wretch, you utter wretch, you prince of wretches.' All the words (including βδελυρὶ; cf. *Ach.* 289, Theoph. *Char.* 11, Plat. *Rep.* 338 b) express shamelessness. The accumulation of abuse is paralleled in *Pac.* 182; cf. *fr.* 92. Similarly Hamlet says, 'O villain, villain; smiling, damned villain!' A final σὺ is part of the phrase in such cases. [See Introd. p. lv.]

467. τὸν κύν' ἡμῶν: as Aracus is the θυρωρός, so Cerberus is the house-dog, which was under the care of the porter and was kept in the πρόθυρον or in the porter's lodge; cf. *Eg.* 1025 and Theoc. 15. 43 τὰν κύν' ἔσω κάλεσον, τὰν αὐλείαν ἀπόλαξον.

ἐξελάσας: from his post.

468. ἀπήξας . . λαβὼν: the tautology of grievance, the metre also being tragic in its indignation.

469. ἐγὼ: hence the special vexation, 'I was responsible for him.

ἔχει μέσος: a frequent metaphor from wrestling; cf. *Nub.* 1017 εὐθὺς γὰρ σ' ἔχω μέσον | λαβὼν ἀφικτον ('I have you on the hip').

470. τοῖα κ.τ.λ.: τοῖα (for τοιαύτη) shows that tragic diction is beginning.

Στυγὸς . . πέτρα: the real Styx (of which a copy was transferred by the imagination to Hades) was a lonely and gloomy waterfall in N. Arcadia, near Nonacris. The precipice of the Aroanian mountains from which it fell is the sheerest and highest in Greece, and is extremely forbidding. The water itself was (and still is) considered to be deadly, whence a modern name Μαυρανέρια, 'Black Waters.' The notion in μελανοκάρδιος is that of a thing black and hard to the core. The blackness is that of iron (*Hen. Op.* 151 μέλας δ' οὐκ ἔσκε σίδηρος), the unbending; cf. *Pind. fr.* 88 δε μὴ πύθω κυπαλίνας, ἐξ ἀδάμαστος | ἢ σιδήρου κεχάλενται μέλαιναν καρδίας.

472. περίδρομοι κύνες: the Furies, who are 'dogging' or 'hunting' fiends; cf. *Aesch. Cho.* 923, *Eum.* 246, *Soph. El.* 1387 μετάδρομοι κακῶν παροργημάτων | ἀφυκτοὶ κύνες. [But there is also an allusion (cf. 477) to γυναῖκες περίδρομοι (*Theogn.* 581), 'wantons,' who are κύνες as being shameless, and Κεκυντοὶ κύνες as being ruinous.]

473. Ἐχίδνα: the monster of Hesiod, *Theog.* 298 ἤμισιν μὲν σύμφηρ ἐλικώπιδα καλλιπάρηρον, | ἥμισιν δ' αἶψα πύλωνος ἔφαρ δεινὸν τε μέγαν τε. There is no record that she was hundred-headed (an epithet of Typhon), but poets were free in such inventions. [In Eur. *H. N.* 883, where Γοργῶν Αἰόσα employs ἑκατοσκέφαλα ὀφείων ἰαχήματα, the notion is simply of a hundred snakes hissing about her.]

475. Ταρτηρία μύραινα: this sounds as if it should be something very terrible. Ταρτηρία (with delay on the first part) suggests Τάρταρος 'of Hell,' and in one of its senses μύραινα was a venomous sea-snake, between lamprey and viper, whose very touch might mortify; cf. Aesch. *Cho.* 992 τί σοι δοκεῖ; μύραινά γ' εἰς' ἐχίδν' ἔφην, | σήπην θιγοῦσ' αὖ; Ath. 312 B. With the usual condensation of Aristophanes the words suggest yet another notion. Tartessus (i.e. southern Spain about the mouth of the Guadalquivir), and particularly Cadiz, was notorious for vice, and a 'Tartesian bloodsucker' was a shameless woman (cf. γαλή Ταρτηρία and the explanation of Phot. 280. 7 that μύραινα is a by-word for καταφέρης, from the habits of the animal).

Meanwhile, however, μύραινα is the lamprey, of which the choicest came from Tartessus (Poll. 6. 63, Aul. Gell. 6. 16. 5). Dionysus is, therefore,—if he chooses to take it so—threatened with 'luscious lampreys.' But he is already in such a state of terror that the very sound is sufficient.

477. Γοργόνες Τειθράσιαι: we do not know what adj. stood in the parodied original. Λιβυστικά would suit the Gorgons, but bears no resemblance to Τειθράσιαι. Tradition placed them variously—in the remote west, in Africa, or in Hailes (Hom. *Od.* 11. 633). In any case Aristoph. substitutes creatures equally terrible, viz. women of the Attic deme of Teithras, who must have been of low repute.

478. ἄψ' αὖ, 'to fetch whom.' The line is fully tragic in both metre and language. ὀρέσθω is most probably intrans. with cogn. accusative; cf. Eur. *Alc.* 1153 νόστιμον δ' ἔλθεις πόδα. Such expression is favoured in tragedy, and the comedian makes the most of it. The same construction should be assumed in Soph. *Aj.* 370 οὐκ ἀφορρὸν ἐνεμῆ πόδα; ibid. 40 πρὸς τί δυνάλογιστον ὦδ' ἔξεν χεῖρα; 42 πολέμας τήνδ' ἐπεμπίπτει βάσις, etc.

479. Dionysus collapses. He has a sinking in the pit of his stomach, is fainting, and requires refreshing with a sponge.

481. τίνα . . . ἀλλότρινον, 'some stranger' (not one of ourselves).

482. οἶσε: a unique form of imperat. for Attic Greek (viz. with  $\sigma$  from an  $\sigma$ -aorist). This common colloquial word has alone retained a formation which was once common (Brugmann *Gk. Gramm.* p. 319, § 378).

πρὸς τὴν καρδίαν: apparently the usual place to apply the cold water in cases of fainting. When the old man in *Vesp.* 995 is about to faint he cries οἶμοι, τοῦ 'σθ' ἔδωρ;

483. προσθοῦ, 'apply it (to yourself).' The word must be said by Xanthias; as an order of Di. it would have been πρόσθε. For a good example of the difference of voice cf. *Eq.* 1227 καταθού ταχέως τὸν στίφανον, ἔν' ἐγὼ τοιῦτι | αὐτὸν περιθώ.

ποῦ 'στιν; viz. the sponge. On receiving it, he does not apply it to his heart, but lower.

χρυσοί: often applied to gods; cf. πολιτίμητοι.

485. εἰς τὴν κάτω μου κοιλίαν: it is a rule of Greek that, when a simple noun and article are used with αὐτοῦ, ὁμῶν, ἡμῶν, αὐτῶν, these words either follow the noun or precede the article; i.e. ἡ μου κοιλία is not Greek for ἡ κοιλία μου or μου ἡ κοιλία. The mss. of Aristoph. give one instance to the contrary, viz. *Lys.* 417 τῆς μου γυναῖκος, which all editors reject for τῆς γυναῖκος μου. But the rule does not apply to a case like the present, in which another qualifying word comes between art. and subst.; cf. *Thuc.* 1. 144 τὰς οἰκείας ἡμῶν ἀμαρτίας, *Plat. Symp.* 189 D ἡ πάλαι ἡμῶν φύσις.

486. ὦ δειλότατε θεῶν σὺ κἀνθρώπων: in addressing a human being Xa. would have said δειλότατε ἀνθρώπων. With a laughable novelty he is obliged to say θεῶν, but he adds—'and (for the matter of that) of men.' No human being could be worse. But he is led to this by a reminiscence of e.g. ὦ θεῶν τύραννε κἀνθρώπων *Ερως*.

487. πῶς δειλὸς κ.τ.λ.: i.e. to call for a sponge means a desire to fight it out.

490. ἀπεψήσάμην: cf. *Eq.* 572 (after one fell) τοῖτ' ἀπεψήσαντ' ἄν, εἰτ' ἥρνοιτο μὴ πεπτωκέναι.

491. ἀνδρεῖά γ': sc. πεποιήκας or εἰρηκας. The γε is regular in such brachylogy (which is not always sarcastic); cf. *Eq.* 609 δεινὰ γ', ὦ Πόσειδον, *Eur. I.T.* 619 ἀζηλὰ γ', ὦ νεῖαν.

494. ληματίας, 'have an itch for pluck.' The termination -ίαν is used of morbid desires (μαθητιάν, στρατηγιάν) or conditions (ὀφθαλμιάν, ναυτιάν). But adj.-nouns in -ίας often express similar affections or dispositions. It matters little, therefore, whether we read ληματίας or ληματίας. In either

case there is probably a pun upon *λήμᾶς*, *λήμη*, the bear-eyed condition of *ὀφθαλμία*, the coward's excuse (192 n.). Dionysus sneers at the pretended courage of his slave.

498. *φέρε δὲ ταχέως αὐτ'*, 'come on! quick with them!' (sc. the club and skin), elliptical for *φέρε, δὲς αὐτά*. [That *αὐτά* should mean *τὰ σκεύη*, understood from *σκευοφόρος*, is a less likely answer, though by no means impossible in construction (cf. 1025, 1436). Moreover, he would say *λαβέ*, not *φέρε*.]

499. *τὸν Ἡρακλειῶξανθίαν*, 'the Heraklised Xanthias,' 'Xanthias à la Herakles'; cf. *μειζόλεκος* = *μεικτῶς* *Λεῦκος*, *γλυκύτικος* = *γλυκῆς* *πικρός*. Doubtless there is also a suggestion of a combined statue of two deities on one pedestal, like *Ἑρμαθῆν*, *Ἑρμηρακλῆν*, *Ζηνοποσειδῶν*, etc. But for this directly the formation should be *Ἡρακλεοξανθίαν*. It is not out of the question that the comedian should venture on *Ἡρακλειο-*, but it is not necessary to assume this, and the sense is less good.

*βλέπον εἰς*: like *ἀποβλέπειν εἰς*, of looking at a model.

501. *μὰ Δι'*: sc. *ὃ δειλὸς εἶσι*, 'certainly you won't, but you will be really and truly the Melitean—(hero).'

*οὐκ Μελίτης μαστιγίας*: the last word is a surprise for, e.g., *ἥρωι* or *ἀλεξίκακος* (the proper title of Herakles in his temple at Melite (38 n.). The expression forms an equation with *Ἡρακλειῶξανθίας*, the 'Heraklised X.' being paraphrased by the 'Melitean rascal.' But there must be some further point, and *οὐκ Μελίτης* alludes to some well-known person. According to the schol. this was the licentious Callias, who lived in Melite and who wore a lion's skin à la Herakles in battle (a practice referred to by Aristoph. in 428-430 of the full text of this play. *Καλλίαν . . φασί . . Λεορτῆν νανμαχεῖν ἐνημένοσ*).

505. *ἔπειτεν*, 'set about cooking.' Persephone acts like the ordinary Athenian house-mistress, who herself does or directs the cooking, except for the special dinner-parties, when professional *μάγειροι* were engaged from the Agora.

*κατερυκτὸν χύτρος ἔτρουε*, 'pots of soup made of ground pulse.' No definite noun need be supplied, but *σπυρίων* or *πίσων* would come nearest; cf. *fr.* 88 *ἔπειτ' ἔπειρον ἐπιβαλοῖσ'* *δοσὶ πίσιον*, Colum. 2. 10. 35 *cicera fruent*. For the fondness of Herakles for *ἔτρουε* cf. 62 n. [The spelling of MSS. varies between *ἐπεικτὸν* and *ἐρικτὸν*, and the question (as with *στεικτός* *στεικτός*) can hardly be settled. On the one side we have *ἀλειπτός*, *λεικτός*, *μεικτός*, *δεικτός*, and on the other *πιστός*, *ἄφικτος*. The rule is for the diphthong to be retained, but probably both forms were often in use.]

507. **κολλάβους**, 'seenes' or 'rolls' (*μικροὶ ἀπίσκοι* schol. *Iuc.* 1196). One comic fragm. describes them as *γαλατο-χρώτες*. It is best to mark an aposiopesis. The maid is describing with gusto, but on reaching *κολλάβους* she thinks it useless to continue the catalogue, and cuts herself short with — **ἀλλ' εἴθε**. This accounts for the apparent abruptness of the single word. [Those who have felt this abruptness have joined *πλακοῦντας κολλάβους* (cf. *βοῦτ ταῦρος* and 207 n.); but *κολλάβους* are apparently not *πλακοῦντες*.]

508. **κάλλιστ', ἐπαυνῶ**: a polite refusal (made to tease Dionysus). *Xa.* is acting up to his new dignity. For 'No, thank you' Greek said also *καλῶς* or (512) *πάνν καλῶς* (sc. *λέγεις* = 'you are very kind'), and *καλῶς ἔχει* or *κάλλιστ' ἔχει* (sc. *μοι* = 'I am quite content'). With *κάλλιστ'* here we must supply *λέγεις*, not *ἔχει*, which cannot be omitted. Latin says *benigne* (*Hor. Ep.* 1. 7. 16, 62), but its nearest equivalent to *κάλλιστ', ἐπαυνῶ* is *bene* (*coctis*), *tam gratia est* (*Plant. Men.* 2. 3. 36).

508 sq. **μὰ τὸν Ἀπόλλω οὐ μὴ . . περιόφοματέλθοντα**: for these strong instances of synecphomesis and crasis see *Introd.* p. xlii. For *περιόρῶ* with aor. participle see Goodwin, *M. and T.* § 148. In ultimate analysis the phrase = *ἐὰν ἀπέλθῃ, σὺ περιόψομαι*.

510. **τραγήματα** = *τρογάδια*, *bellaria*, 'dessert,' including fruits (walnuts, chestnuts, figs, beans, etc.) and sweetmeats. **φρύγιν** ('roast') refers to the fruits.

512. **ἔμ' ἐμοί**: the form *ἐμοί* is pleading ('to please me').

**πάνν καλῶς**: 508 n. **ληρεῖς ἔχων**: 202 n.

513 **αὔλητρίς**: flute-players and dancing-girls come in at the *πότος* or symposium.

516. **ἑτεραι** differs from *ἄλλαι* ('as well') by implying opposition or comparison. These women are different, a second set, with other points and performance.

**πὺς λέγεις; ὀρχηστρίδες**; It spoils the attitude if these words are read as surprised and eager. They are said in a reflective manner, as if, after all, the matter were worth considering: 'Ah, dancers, eh!' or 'H'm! dancing-girls!'

518. **ἀφαιρεῖν**: sc. from the fire, as we say 'take off (the kettle)', or from the spits (*ὀβελοί*, *ὀβελίσκοι*); cf. *Ich.* 1119 and *ἀφέλκειν* (ibid. 1005 *ἀναβράντες*, *ἔξοπτατε*, *τρέπτε*, *ἀφέλκετε* | *τὰ λαγῶα ταχέως*).

**ἡ τράπεζα**: not *αἱ τράπεζαι*; there is to be no dinner-party, but only a meal for Herakles.

*διόψετο* = *εἰσεφύετο*. The word *αἰρεῖν* = *φείρεν* was commonly applied to the light tables, which were lifted up and carried in at the beginning of a meal, removed again for the sweeping before the *κότος*, and once more brought in. But colloquially (in the imperative especially) *αἰρεῖν* was synonymous with *φείρεν* in certain phrases by survival of an old use. Cf. *Par.* 1 *αἰρ'* αἰρε μᾶζαν ὡς τάχοι τῷ καθάρῳ, *Phocor. fr. μεταλ.* 7 *πρόσφερε τὸ κανοῦν, εἰ δὲ βούλει, πρόσφερε*, *Soph. Aj.* 545 *αἰρ' αὐτῶν, αἰρε δεῖρο*.

519-520. *πρότιστα*: other matters may hide their time. The pompous fulness of expression in *ταῖς ὀρχηστρίσιν ταῖς ἔνδον οὐσίαις* should be noted: 'your said dancing-girls, who are within.'

*αὐτὸς*, 'the gentleman,' *ἴππερ*; cf. the well-known *αὐτὸς ἔφα* ('the master said it'), the Scotch *himself*, *Plat. Rep.* 327 B *ῥήθυμν* (from the slave) *ὅπου αὐτὸς εἴη*, *Theoc.* 24. 50 *ἀνσταρε δὲ μὲν ταλασίφρονες· αὐτὸς ἀντί*.

*ὅτι εἰσερχομαι*: for the hiatus see *Introd.* p. xlii.

522. *σπουδῇ ποῖ*, 'take it in earnest'; cf. *ὀργῇ ποιεῖσθαι* = *ὀργίσεσθαι* and the like. But here *ποιεῖσθαι* bears more obviously the frequent mental sense 'consider' (cf. *συμφορὰν π.*, *δεῖν π.*). [The support of the *Mss.*, however, is in favour of *σπουδῇ ποῖς*, and this is quite possible in the purely objective sense 'you are making it into (forcing it to be) real earnest.']

523. *σι . . . Ἡρακλέα ἑνσκεύασα*, 'dressed you up as Herakles'; cf. *Ach.* 383 *ἔδσατε ἐνσκεύασσθαι μ' ὁλον ἀθλιώτατον*. So far as *ἐνσκεύαζω* differs from *σκεύαζω* it is in the limitations of the former, which is applied only to dress and equipment, while the latter is used also of preparing food, etc. [*Ach.* 1096 is recognised as corrupt.]

For the construction (*Ἡρακλέα* proleptic) cf. *Ach.* 739 *χοίρων . . . ὅμ' σκεύσας*. It is identical with e.g. *παιδεύειν τινα σοφόν* (= ὥστε σοφόν εἶναι).

527. *οὐ τάχ', ἀλλ' ἤδη ποιῶ* = 'I'm not going to do it; I'm doing it'; cf. *Eur. Supp.* 551 *εὐρυχοῖσι δὲ | οἱ μὲν τάχ', οἱ δ' ἔσονται, οἱ δ' ἤδη βροῦν*.

528. *ταῦτ' ἐγὼ μαρτύρομαι . . . ἐπιτρέπω*: the language (including the formal *ἐγὼ*) is legal. The loosely constructed *ταῦτα* with *μαρτύρομαι* recurs in *Plut.* 932. Usually we have either *μαρτύρομαι τινα*, 'call to witness' (*anledari*), or *μ. δι* (*Nub.* 1222). But neut. pronouns (originally internal accus.) are rather freely used where English would say (1) 'herein,'

e.g. *τοῦτο χαίρω, ταῦτα πείθεις με*; cf. inf. 703, 748 n., or (2) 'therefore'; cf. *Nub.* 318 *ταῦτ' ἄρ'* . . . ἡ ψυχὴ μου πεπότηται, *Soph.* *O. T.* 1005 *τοῦτ' ἀφικύμην, ὅπως* . . . εὐ πράξαιμι τι.

529. *ποίοις θεοῖς*; a familiar form of retort; cf. *Nub.* 367. 'What gods (are you talking about)?' = 'Gods, indeed!' Dionysus can rook-rook an appeal to his like.

530. *τὸ δὲ προσδοκῆσαι σ'* κ.τ.λ. It is doubtful whether we should take this as simply = *οὐκ ἀνέχτον δὲ καὶ κενὸν ἔστι τὸ προσδοκῆσαι σε, ὥς* . . .; or, more vigorously, and perhaps more in keeping with the order of the words, as an exclamation, *τὸ δὲ προσδοκῆσαι σε* . . . ὥς broken by a parenthetic explosion *οὐκ ἄν. καὶ κενόν*: i.e. 'But the idea of your expecting—Isn't it ridiculous?—that you. . .'. The exclamatory infin. may either take the article, as inf. 741, *Nub.* 268 (*τὸ δὲ μὴδὲ κινήν* . . . *ἐλθεῖν ἐμέ* . . . *ἐχοντα*), or not.

531. *ὥς δοῦλος* κ.τ.λ. A tragic line, and probably a quotation. The art. is not required (i.e. *ἀλκμήνης*), the sense being 'a son of Alcmena.'

532. *ἀμῶν, καλῶς· ἔχ' αὐτ'*: sulkily: 'Never mind! all right! take 'em.' *αὐτ'* (cf. 498) is probably for *αὐτὰ* (sc. *τὸ δέμα καὶ τὸ ῥόπαλον*) rather than *αὐτό* (sc. *τὸ ἔρμα* of 528).

533. *ἐμοῦ δεσθείης ἄν* κ.τ.λ.: another tragic line, but *θῶμαι* is good Attic for *ἐθέλω* in this particular phrase (see *Introd.* p. xxxvi). Elsewhere, unless in parody, it is rare. Yet cf. *Eg.* 713 *ἐγὼ δ' ἐκείνου καταγελῶ γ' ὅσον θέλω*, *Lys.* 1216.

534. *ταῦτα μὲν*: there is no answer to *μὲν*, since *δὲ* of 538 only carries on the same notion.

*νοῦν ἔχοντας καὶ φρένας*. It is only in this combination that *φρήν* is a word of ordinary life. Cf. *Theom.* 291. Orators sometimes use it in their higher style (see Rutherford, *New Phryn.* p. 9).

535. *πολλὰ περιπελευκότες* = 'one who knows his way about.' Much experience teaches the modern traveller (particularly the commercial) how to make himself comfortable in trains, ships, or hotels. Long journeys among the Greeks were chiefly by sea. There may be an allusion to the *πολό-τροπος* or *πολιμήτης* 'Οδυσσεύς' (δὲ μάλα πολλὰ πλάγχθη *Hom. Od.* *init.*), but we need not press it; cf. 1113.

536. *μετακυλίνδων*. It is disputed whether Attic writers used *κυλινδέω* = *κυλίνδω*, and some assert that *κυλίνδω* is the only active form, while in the middle the choice is between *κυλίνδομαι* and *καλινδοῦμαι*. But this dictum can only be



upheld by considerable and arbitrary changes of MSS. See Kühner-Blass ii. p. 453 against e.g. Collet (*N. L.* 454, 459, 637). Still *καλῶς* is the better supported for Aristophanic dialogue.

537. *πρὸς τὸν εὖ πρᾶττοντα τοῖχον*, 'to the comfortable side (of the ship)'; cf. Eur. *fr.* 89 *Σθένελον εἰς τὸν εὐρυχῇ | χωροῦντα τοῖχον*, *Or.* 895 *εἰς τὸν εὐρυχῇ* (sc. *τοῖχον*) | *πῆδ' ὀδὸν* *ἀεὶ κήρυκες*.

*γεγραμμένην εἰκόνα*: like the English 'a graven image.' The notion is of lifelessness. Blaydes quotes *Hamlet* 2. 2 *So like a painted tyrant Porruhus stood, | And, like a neutral to his will and matter, | Did nothing.* Cf. Aesch. *Ag.* 253, *ἀνδράγαυτος ἀφωβέρεος*.

541. *Θεραμένης*, 'and a natural—Theramenes,' an effective *παρὰ προσδοκίαν* for e.g. *φροῦμον*; cf. 363 *ὁρακίων ὦν*. Theramenes, called the *κόδορος* (the boat which fits either foot), was treated by his opponents as a political weathercock. Modern historians are, however, inclined to regard him rather as the most far-seeing statesman of the day. In 411 B.C. he was one of the revolutionaries who established the 400 with the understanding that the number of voters in the constitution should be 5000. Finding that a narrow oligarchy was being threatened, he worked for the recognition of the 5000, and assisted the overthrow of the 400 and the subsequent restoration of the democracy. In 406 B.C. he was a trierarch at the battle of Arginusae, and, among the charges and counter-charges between generals and captains, he became a prominent accuser of the generals. [The truth of the Arginusae matter will probably never be known.] His connexion with the oligarchy of 404 B.C. and his temperate behaviour in it belong to the year after this comedy. Aristotle (*Pol. Const.* c. 28) expresses a high opinion of him and sums up the position excellently. He was not so much concerned with the forms of government (of which the best might depend on temporary conditions) as with their wisdom and justice. Such a man is sure to please no party.

549. A female innkeeper appears upon the scene (the inn itself not being visible), and taking Di. for Herakles, calls to her servant. It is usual to speak of two innkeepers, presumably partners, and some texts mark them as *παρδοκείτρια α'* and *β'*. This strange notion is apparently based on a wrong attribution of v. 570 (q.v.). The schol. rightly describes Plathane as the maid. The business of innkeeper was one in low repute. Travellers of position were generally housed by *ξένοι*. Those who resorted to an inn brought their own *στρώματα*, which

they laid on mats (*ψαθοί*). They might also bring their own provisions, or give the landlord money to purchase them, or 'board.' Theophrastus (*Char.* 6) gives it as a mark of *ἀπένεια* that a man is *δεινὸς παρδοκεῖσαι* . . . *καὶ μηδεμίαν ἐργασίαν αἰσχρὰν ἀποδοκιμάσαι*; cf. *Plat. Lysis*. 918 D. A *παρδοκεῖτρια* required a shrewish tongue. Sometimes Athenian women undertook this occupation, but the woman here is, more characteristically, a *μέτοικος* (see 569).

**Πλαθάνη**: invented from *πλάθων*, a kitchen 'shape' or 'mould' (*πλάσσω*). Cf. *Theoc.* 16. 115 *εἶδεν δ' ὅσσα γυναῖκες ἐπὶ πλαθάνῳ ποτίονται*. We may perhaps render 'Patty!'

**ὁ παροῦργος οὗτός**, 'younder is the rascal.'

**561. ἑκατάκις**. Greek frequently says 'sixteen' (cf. *Iuc. Prom.* 3, *Tim.* 23, etc.), for our 'baker's dozen' or 'score.' For a smaller indefinite number it uses *τέτταρες* (914).

**562. ἑκείνος αὐτὸς δῆτα**, 'yes, (it is) that man's very self.'

**κακὸν ἔχει τις**, 'somebody is in trouble' (viz. Di.). The allusive *τις* (cf. 554) is common in threats and sly or malicious references; cf. *Theoc.* 5. 120 *ἥδη τις, Μόρῳν, πικραίνεται*, *Soph. Aj.* 1138 *τοῦτ' εἰς ἀνίαν τοῦτος ἔρχεται τιμῇ*, *Aesch. S.C.T.* 389, etc.

**563. κρέα**. The plural of *κρέας* would naturally be *κρέα* (i.e. *κρεᾶ*-a), but *κρέα* (from the analogy of neuters of other stems) is the only comic scansion.

**564. ἀν' ἡμιβολιαῖα**, 'at the rate of half-obol pieces each time' or 'in mouthfuls worth half-an-obol each.' Those who render 'twenty plates of meat worth half-an-obol each' are confusing *ἀν' ἡμιβολιαῖα* with either the simple *ἡμιβολιαῖα* or *(τά) ἀν' ἡμιβόλιον* or *(τά) ἡμιβολίου*. It might be urged that, as a *παρδοκεῖτρια*, such confusion of expression is quite possible. In fact, however, the comedians do not make vulgar people talk a vulgar Attic, the normal language being broken only in the case of *ξένοι*. [Others write as a compound *ἀνημιβολιαῖα*, in a sense 'three-farthings-apiece plates of meat,' the adj. being *-(τά) ἀν' ἡμιβόλιον*. For the price itself cf. *Eupolis ap. Ath.* 328 *ἡμιβελίου κρέα*. The compound is nevertheless curious and illogical, and cannot be supported by e.g. *καλοκάγαθια*. Such an expression as that of *Timocles* (*Kais.* 1) *τῶν δὲ δατῶ τοῦδοῦ* might just conceivably, but not very probably, be converted into an adjective in which the termination *-αῖος* (as in *δραχμαῖος*) is combined with the *ἀν(δ)* which is synonymous with it. But since the *ἀν-* is, after all, redundant, another specimen should be forthcoming before we accept such a form.]

**ἡμισβολία.** The spelling of Attic inscriptions is ἡμισβόλιον, the *o* being used only where another *o* immediately follows the *λ*. Thus τριώβολον, but διωβελία (Meisterhaus<sup>2</sup>, p. 18).

**555. τὰ σκόροδα.** 'those cloves of garlic.' The supply of garlic was part of the business; cf. *Lys.* 458 ὃ σκοροδοπαιδοκεν-τριαρπυσώλιδες.

**556. εἴη. οὐ μὲν οὖν . . . ἔτι:** not a question, but = 'nay, you fancied . . .'. The idea that the κόθοροι (16) would form a disguise is facetious enough.

**εἴη:** assimilated to the tense of προσέδοκας. The clause εἰτὴ εἴη might be represented by ἔχων, the time of which is that of προσέδοκας.

**ἀν γινώσκ' ἔτι.** The difficulty of ἀναγνῶναι is not in the tense without ἀν, since προσδοκᾶν with aor. is good Greek (Goodwin, *M. and T.* § 135), but ἀναγιγνώσκω is not used for 'recognise.' Moreover, the break with stop in the anapaest of fourth foot is of doubtful allowance.

**559. οὐδὲ τὸν τυρόν γε.** The characteristic feminine emphasis (or vocal underlining) is well illustrated by the recurring γε here and in 562, 564, 565, 567.

**τάλας.** 'dear O dear!'; a favourite word with women. But τάλας is scarcely to be taken as voc. of τάλας used as feminine (*Thesm.* 1038 proves nothing). It may very well be neuter, equivalent to (ὦ) τάλας πάθος (χρῆμα etc.) = 'dreadful!' This would account for its use in commiseration of one's self, e.g. *Lys.* 102 ὁ γοῦν ἐμοὶ ἤδη πέντε μῆνας, ὦ τάλας, | ἀπέστειν; cf. the identical interjectional use of Latin *malum*.

**560. τοῖς ταλάροις:** wicker baskets (πλεκτοὶ τάλαροι *Hom. Il.* 18. 568, *Od.* 9. 247) into which fresh cheese was put to drain (*Theoc.* 5. 86).

**κατήσθην:** the imperf. is 'panoramic': 'There he was, eating (or trying to eat) it, baskets and all.'

**561. ἐπαρτόμην,** 'tried to get from him.'

**564. παίνεσθαι δοκῶν,** 'with the appearance of a madman' (not 'pretending'). The words have a tragic sound and suggest the Mad Herakles of Euripides. [The certain use of δοκεῖν as = προσποιεῖσθαι is practically confined to negative sentences, in which οὐ δοκῶν ποιεῖν 'not seeming to do' ('what one is doing') = 'seeming not to do,' as *Pac.* 1051 μὴ νυν ὁρᾶν δοκῶμεν ἀδύον; cf. εὖ φημι, οὐ βούλομαι, etc. But, as in English, while 'seeming not to . . .' often = 'pretending not to . . .', the positive use of 'seem' in this sense is by no means

so familiar. Apparent exceptions must be regarded carefully. Thus *Lys.* 179 *θίεν δοκούσας* really = 'being thought to be at sacrifice,' and similarly *Eupolis* 159. 10. But here 'being thought' is not in point.]

565. *ὡς δὲ δεισάσα γίγναι*. The particles are exculpatory. [The fem. dual form *δεισάσα* is denied for Attic by many critics (see Colbet, *I. L.* p. 70), who quote Plat. *Phaedr.* 238 D *δύο τινέ εἶσαν ἰδέα ἀρχοντε καὶ ἀγοντε*, and maintain that the dual possessed but one form in nom. and acc. Many (but not the best) mss. have *δείσαναι*, and it is suspected that *δεισάσα* has been substituted for this because of *ὡς*. Similarly in *Roph.* 12. C. 1600 *τῷ . . . μολοῦσαι* of the best ms. appears as *τῷ . . . μολοῖσα* in others; *ibid.* 1676 *ἰδόντε καὶ παθοῖσα* seems impossible (*παθοῖσαι* some mss.), and it is argued that the same copyist who altered *παθόντε* would have altered *ἰδόντε* if metre had permitted. In *Eur.* 1087 *ἐλκόντε* is fem. Inscriptions do not help much (Meisterhaus<sup>2</sup>, p. 96). Cf. Kühner-Gerth ii. pp. 73 sq. We may conclude that the form in *-οντε* was clearly the older, but we know that usage (beginning among the people) did create an analogical form in *-οῖσα*, and there must have been a time during which both were used, *-οντε* being the more strictly literary.]

566. *κατήλιψ*, 'loft.' Hesychius defines *κατήλιψ* either as the beam supporting the roof or 'better (as he says) *ἐκπύμα* (scaffolding or raised platform) *τὸ ἐν τῷ οὐρανῷ*.' Second stories were common enough in Greek houses, but humbler buildings, or certain rooms, would have a half-floor or loft (like those of barns) accessible by a ladder or stairs. This would be used for stores, and, according to the schol., the domestic poultry roosted upon it. Another name was *μεσόδμη*.

567. *τὰς ψιθύους*: supplied in the inns to sleep upon.

568. *ἐχρην*: like *tempus erat* (Hor. *Od.* 1. 37. 24). '(Instead of standing still) you should have been doing something.' The tense looks to the time of making the choice of conduct.

569. *τὸν προστάτην Κλέωνα*. In Hades the dead demagogue would naturally be *πατρωνος* of the same vulgar class which he affected in life. A *μέτοικος*, or a manumitted slave, could have no legal standing except through a *προστάτης*, who represented the alien to the *δῆμος*, and was also in a measure responsible for the conduct of his client. The characters of patron and client were judged by each other. [The technical expression for the *μέτοικος* was *προστάτην νέμειν*.] Cleon died in 422 B.C., but had not been forgiven by Aristophanes. For his patronage of the rabble cf. *Vesp.* 409.

570. *οὐ δ' ἔμοιγ'.* It is usual to give these words to an alleged 'second hostess,' who also sends a slave. Besides being extremely unnatural, this spoils the joke. On being threatened with Cleon, Di. turns to Xanthias and says sarcastically 'and you fetch me Hyperbolus.' Dionysus (an alien in Hades) pretends also to have a patron, and one who can out-Cleon Cleon. Hyperbolus, who had a worse character with less ability than Cleon, had died in 411 B.C. (Thuc. 8. 74). Cf. *Eg.* 1303 *ἄνδρα μοχθηρὸν πολίτην, ὄξινον Τυέρβολον.*

571. *φάρυξ*; in place of the usual *κεφαλὴ*. Latin also has *gula* of a person.

573. *κόπτειν* *ἄν.* It does not appear why a Greek should not say 'I should like to hit your teeth with a stone' as well as 'knock out your teeth.' Though Phryn. may have *τοῖς γομφίοις ἀπαντας ἐξέκοψε* and Semonid. (*fr.* 7. 17) *οἷδ' εἰ χολωθεὶς ἐκάρξευεν λίθῳ | ὀδόντας*, these are no argument against *κόπτειν*. [Of course *κόπτειν* cannot itself = *ἐκκόπτειν*.]

574. *ἐγὼ δὲ γ' ἐς τὸ βάραθρον ἐμβάλομαι σί.* The line should be thus assigned and accentuated, as a retort. Omission of *ἄν* is not infrequent when the previous context supplies it. Cf. Plat. *Rep.* 352 E *Ἐσθ' ὅτω ἄν ἄλλω ἰδοῖς ἢ ὀφθαλμοῖς*; (ὡ) *δῆτα. Τί δὲ*; *ἀκούσας ἄλλω ἢ ὤσιν*; *Aesch. Ag.* 1049 *πεῖθαι* *ἄν, εἰ πεῖθαι*; *ἀπειθείης δ' ἴσως*. Kühner-Gierth i. pp. 248 sq.

*τὸ βάραθρον*: properly a pit (*ὄρυγμα*) or gully, about 60 ft. deep, outside the wall to W. of the Prytæum, into which criminals and the bodies of the executed were thrown. To use this expression is equal to calling a person a *κάδαρμα*, but *βάραθρον* itself eventually came to possess little more definiteness than e.g. *ἐς κόρακας*.

577. *ἄλλ' εἰμ' α.τ.λ.* She has already sent the maid (569); here she goes herself.

*τήμαρον*: a frequent use in threats, expressing certainty. So *hodie* in e.g. Verg. *Ecl.* 3. 49 *numquam hodie effugies*, Ter. *Phorm.* 5. 3. 22.

578. *ἐκπηνίσθαι*: from weaving. *πηνιον* is the bobbin from which the thread of the woof (*κρόκη*) is wound off. To wind upon the reel is *πηνίσθαι*, *ἀναπηνίσθαι*; this is the contrary.

*προσκαλούμενος*: *πρόσκλησις* is the regular term for the serving of summons, but the simple *κλήσις* and *καλεῖσθαι* are also used.

579. [Exit Landlady. An awkward pause follows; then Di. speaks an intentionally audible aside.]

580. *παῖς τοῦ λόγου*: see 122 n.; cf. *Ar.* 1213 *παῖς τῶν παφλασμάτων*.

581. *οὐκ ἂν γενοίμην Ἑρακλῆς ἄν*. It is quite arbitrary to read *αἶ* for the second *ἄν*. It is in any case doubtful whether the comedian would use the simple *αἶ* for *πάλλω* (or *πάλιν αἶθεις*, *αἶ πάλιν*, *αἶθεις αἶ* or even *αἶθεις αἶ πάλιν*). Moreover the repeated *ἄν* helps the tone, 'I wouldn't—no!—I wouldn't.'

The 'rhetorical' repetition of *ἄν* (Kühner-Gerth i. p. 247) is frequent. Cf. Eur. *Hipp.* 961 *τίνας λόγους | τῆσδ' ἄν γένοιτο ἄν*; *Tro.* 1244 *ἀφανείς ἄν ὄντες οὐκ ἄν ὑμνηθεῖμεν ἄν*.

*μηδαμῶς*: sc. *τοῦτο εἴπης (ποιήσης)*.

582. *ὁ Ξανθίδιον*: from *ξανθός*. From *Ξανθίας* the dimin. would have been *Ξανθι-ίδιον Ξανθίδιον* (Introd. p. liii). *Ξανθίας* itself is but a formation from *ξανθός* (= 'Tawny Boy') and the wheedling diminutive goes back to the primitive. Analogy also assists (cf. *Σωκρατίδιον*, *Εὐραπίδιον*).

*καὶ πῶς κ.τ.λ.* Retorting vv. 530 sq.

584. *αὐτὸ δρᾷς*, 'you do it,' is as good Greek as English; cf. *Thuc.* 1. 63, *Plat. Rep.* 358 c.

585. *κἂν εἰ κ.τ.λ.* A sentence of this kind illustrates the origin of the use of *κἂν* as simply emphatic *καί*. Here *ἄν* may indeed be said to look forward to *ἀντίποιμι*, but in many sentences no verb follows to which *ἄν* could refer. Particularly was a combination *κἂν εἰ* favoured for *καί* (e.g. *Plat. Men.* 72 c *κἂν εἰ πολλάί εἰσιν, ἔν γέ τι εἶδος ταῦτόν ἀπασαί ἔχουσι*), the development being probably assisted by a dim feeling of *κἂν* as = *καὶ εἰάν*. . . As this use was established before the date of Aristophanes (Kühner-Gerth i. pp. 244 sq.) it may be the actual one here.

586. *τοῦ λοιποῦ χρόνου*: the gen. is regular in negat. sentences, while the accus. is as regular in the positive. The explanation is simple: 'I will not do a thing at any point of the future,' but 'I will do a thing throughout the future.' This equally accounts for the apparent exceptions. Thus *τὸ λοιπὸν οὐ ποιήσω* = 'I will, throughout the future, abstain from doing' (*Thuc.* i. 56 *ἐκλείπειν . . . τὸ λοιπὸν μὴ δέχεσθαι οὐδ' . . . ἐπεμπεῖν*), and, conversely, in the present place, 'if at any point of the future I rob you.'

*σε . . . ἀφείλωμαι*: sc. *αὐτά* (skin and club).

587 sq. *αὐτός. ἡ γυνή, τὰ παιδία*. This, with *ἡ οἰκία*, is the fullest curse invoked in an oath. Cf. *Dem.* 1160 *εἰ διαμῆ . . . αὐτὸς καὶ ἡ γυνή καὶ τὰ παιδία, καὶ καταράσσεσθε αὐτοῖς καὶ τῇ*

*οἰκία*. Humour lies in the fact that Dionysus has no wife or children. For a climax he adds the *παρά προσδοκίαν*, '—and so may the blear-eyed Archidemus' (417 n.). This would naturally be a great inducement to Xa. to risk it. *γλάμων* is applied to Arch. by Lysias also (c. *Alc.* 536).

*ἀπολοίμην*: sing. as if his *οἶον* included the parts *αὐτός, ἡ γυνή* etc.: cf. 1408 sq., Xen. *Alc.* 1. 10. 1 *βασίλευς καὶ οἱ σὺν αὐτῷ δῶκων εἰσπίπτει*.

589. *λαμβάνω*: sc. the skin and club (not *τὸν ὄρκον*)

590-604. These lines convey a suggestion of the admonition and the answering pledge at some initiatory proceeding.

590-591. *ἐπειδὴ . . . Ὀλῆφας . . . ἐξ ἀρχῆς πάλιν*, 'since you have once taken (lit. begun by taking) back . . . πάλιν (or αἰδῶς) ἐξ ἀρχῆς (or ὑπαρχῆς) is a common phrase, cf. *Plat.* 221 *οἴκ, ἢ γε πλουτήσωσιν ἐξ ἀρχῆς πάλιν*. [We should not join *πάλιν* pleonastically with *ἀνανεάζειν*, nor un' ruthfully with *εἴχες*.]

*ἀνανεάζειν*: syllables — *—* — are missing. Scholia supply the note *σεαυτὸν πρὸς τὸ σοβαρὸν*. Of this *σεαυτὸν* is merely a way of saying "ἀνανεάζειν is here intrans. for *ἀναν. σεαυτὸν*" and *πρὸς τὸ σοβ.* explains in what sense Xanthias can be said to grow young again. Meineke and others actually read *πρὸς τὸ σοβαρὸν* in the text, treating the words as a marginal restoration of something accidentally omitted. Such omission is, however, difficult to account for, and more probably there has been a loss of another verb in *-άζειν*.

593. *τὸ δεινόν*, 'that terrible look' (familiar to Herakles).

595. *κάβαλεις τι μαλθακόν*, 'let slip any weak (cowardly) word.' The verb implies either inadvertence or recklessness. Cf. *Arach. Cho.* 48 *φοβούμαι δ' ἐπὶ τὸδ' ἐκβαλεῖν*, *Hom. Il.* 4. 503 *ὑπερφιάλον ἐπὶ ἐκβαλε*, *Hdt.* 6. 69 (*ἀνὸς ἐκβ.*), *Vesp.* 1289.

599-601. *ὅτι μὲν . . .*: answered by *ἀλλ' ὅμως*.

*ὅτι . . . περὶσσεύεται . . . εἰ οἶδ' ὅτι*. The phrase *εἰ οἶδ' ὅτι* 'I know that (it is so)' at the end of a sentence, or parenthetical, came to be regarded as simply = 'I'm sure.' Cf. *Lys.* 154 *σπουδᾶς ποιήσαντι δὲ ταχέως, εἰ οἶδ' ὅτι*. So *σάφ' οἶδ' ὅτι, εἰ ἴσθ' ὅτι*. The *ὅτι* thus lost separate recognition, and hence here (especially at the distance) the first *ὅτι* does not prevent the second. For the hiatus see *Introd.* p. xlii.

603. *βλέποντ' ὀρίγανον*, 'looking marjoram' (cf. 'looking daggers, 'look thunder'), i.e. with a tart or pungent look. *βλέπειν* takes contained accus. in the shape of a neuter adj.

(δρμῖ 562) or a noun. Familiar are βλέπειν ῥᾶνι, κάρδαμα, σκίτη, δμφάκας. Cf. the tragic φόνον βλ., Ἄρη δεδορκώς, and the pretty ἐπ' ὁρώσα of Theocritus. [Sometimes an infin. is used, e.g. τιμᾶν βλέπω Vesp. 847.]

604. θύρας . . ψόφον. Greek doors (in two leaves) moved on pivots (στροφῆς) working in sockets in the threshold and lintel, and unless these were frequently oiled a considerable noise was made in opening. Cf. *foris concerepuit* in Plautus (= ἐψόφηκεν ἡ θύρα of his original). It is incorrect to say that the door opened outwards in the classical time (*Dict. Ant. i.* p. 987).

καὶ δὴ, lit. 'even as it is' = *iam nunc*. Cf. 647, *Pac.* 942 ὁ γὰρ βωμὸς θύρασι καὶ δὴ, *Soph. O. C.* 173 ΟἰΔ. πρόσθιγέ νύν μου. *ANT.* ψαίω καὶ δὴ.

605 συγ. Aeacus, who had gone to fetch the officers (485), reappears with two policemen, and afterwards calls for more (608).

606 ἀνέτερον. 'be quick.' The dual shows that there were a pair of them.

ῥίκει τῷ κακόν: D. retorts upon Xanthias (552).

607. οὐκ ἐς κόρακας μὴ πρόσσιτον. This has been misunderstood, or editors would never have meddled with it. For ὦ μὴ πρόσσιτον see 202 n. ἐς κόρακας is inserted expletive (like the familiar Latin *malum*) = 'You shan't come near me, confound you!' For the separation οὐκ . . μὴ cf. *Soph. Aj.* 560 οἶτοι σ' Ἀχαιῶν, οἶδα, μὴ τις ὑβρίσῃ, *Ant.* 1042 οἶδ' ὡς μῖασμα τοῦτο μὴ τρέσας ἐγὼ | θάπτεω παρήσω. For the interpolation of the expletive cf. *Aesch. S. c. T.* 238 οὐκ ἐς φθόρον σιγῶσ' ἀνασχέσῃ τᾶδε; and *Nicophon (Mein. Com. Frag. ii.* p. 848) οὐκ ἐς κόρακας τῷ χεῖρ' ἀποδείξεις ἐκποδῶν;

εἰεν: pronounced *éien*, and not as opt. of εἶμι (*Kühner-Blass i.* pp. 113, 639). 'So!'

καὶ μάχα; 'fighting, are you?' Xanthias begins knocking them about with his club.

608. ὁ Διτύλλας κ.τ.λ. The Athenian police (τοξότραι) were Scythians, and the names in -τας and -δας are to match (see *Blaydes crit. n.*). In a country where the police are mostly Irishmen one may perhaps render 'O'Rourke, O'Reilly, and O'Rafferty!'

610. εἴτ' οὐχὶ δαυδ κ.τ.λ., lit. 'Now isn't this frightful, that this fellow should be dealing blows, when he is, besides, a thief and a robber?' To assign these words to Dionysus,



who is now acting the slave of Xanthias, is to put him in a very unnatural position. It is sufficient if he annoys X. by responding sympathetically with μή ἄλλ' ἐπεφύε.

τύπτειν: used absolutely, as in the Homeric Ζεφύρος λαίλατι τύπτειν (*Il.* 11. 306).

611. κλέπτειν, 'being a thief,' the present (of a condition) in a quasi-perfect sense. Cf. φείγων, δδικῶν (617), νικῶν and (poetically) τικτῶν, θνήσκων (Kühner-Gerth i. p. 137).

πρὸς = προσέτι: cf. 415.

μή ἄλλ': 103 n.

616. βασάνει: he neatly punishes D. for his remark. The torturing of slaves was permitted only with the consent of the master, either on his offer or after a challenge (in either case *πρόκλητος ἐς βάσανον*). The conditions were determined by him (*καθ' ὃ τι ἔσται ἡ βάσανος* Dem. c. *Stroph.* 1120), and compensation had to be made for damage done to the slave (Dem. c. *Pindarus*. 978). The usual form was racking (*στρεβλῶν*) on the wheel (*τροχός*), but whipping and other methods might be adopted by agreement.

618. ἐν κλίμακι δέσας . . μαστιγῶν. The rendering is uncertain; either (1) 'by whipping him with a cat-o-nine-tails after fastening him to a ladder or hanging him up,' the aorists being antecedent to μαστιγῶν, and κλίμαξ being a ladder on which the subject is fastened (man-o'-war fashion), or (2) 'by fastening him on a κλίμαξ, by hanging him up (i.e. with a weight on his feet), by whipping him' (the aorists representing single actions, left to take their effects, while the present denotes a continuous proceeding).

The latter is distinctly the better for two reasons: (a) the variety of methods is increased, (b) the κλίμαξ was apparently a kind of rack. Suidas explains as *ὄργανον βασανιστήριον* which *διαστρέφει τὰ σώματα*. Cf. *Com. Incert.* iv. 622 *τῇ κλίμακι | διαστρέφονται κατὰ μέλη στρεβλούμενοι*. In its action this answers to the Latin *fulcra* (*Dict. Ant.* i. p. 858), but we know very little of ancient instruments of torture. [Probably the κλίμαξ was a framework which gradually widened out in sections.]

619. ἑσπεριχθῆ: cf. *Pic.* 746. The word is dimin. of *ἑσπερίς* ('porcupine') and the instrument was evidently full of bristling points. This was more severe than the ordinary leather *μάστιξ*, but less so than the *μάστιξ ἑσπεριχλωτή*, a knout with knuckle-bones strung on the thong.

621. πλάνους ἐπιπλάσι: cf. the *prime forte et dure*.

πλάνῳ ὑπέρῳ κ.τ.λ.: a ludicrous reservation, delivered with

solenmity, as if some very extreme method were to be forbidden. *φέλλων πρᾶσον* was a proverb for the extremely weak or brittle. Cf. Plut. *Symp.* 1. 5. 1, where he quotes *φέλλων πρᾶσον* | *τὸ τῶν ἐρώτων σινδεδέεται βαλλάντιον*. But there is an allusion also to the practice of whipping with shoots of plants in certain ceremonies, in which a symbolic castigation was substituted for one that had been originally of a serious nature. In the case of the *φαρμακοί*, or human scapegoats, who were annually beaten out of Athens, the ritual required that it should be done with shoots of fig and squills (*σκιλλας*), which were considered purgative (Harrison, *Proleg.* pp. 100-102). The *μαλάχη* (mallow) was also used: cf. Theoc. 7. 106.

623. ὁ λόγος, 'the proposal' or 'terms.'

624. *τάργύριον*: what Demosthenes (978) calls *ἡ τιμὴ τοῦ παιδός*, or at least the part of the price corresponding to the *βλάβη*.

*κίσεται* = *καταβεβλήσεται*, 'shall be paid at once.'

625. *οὕτω* = *sic*, 'just' (take him and torture him). Cf. *ἀπλῶς οὕτως*, Soph. *Aj.* 1204 *κείμεναι δ' ἀμέμμετοι οὕτως*, Plat. *Symp.* 176 *ε οὕτω πίνοντας πρὸς ἡδονήν*.

626. *κατ' ὀφθαλμοῖς*: cf. prepositional phrases *κατὰ στόμα*, *ἐς χεῖρας*, *ἐπὶ θύραις* etc. without article, and see 197, 199 n.

628 sq. *ἀγορεύω τινί*, 'I give notice to people (all and sundry)'. A point has been commonly overlooked. *ἀθάνατον* (otherwise rather pointless) plays on *Ἀθηναίων*, and the whole is a protest of the *civis Romanus sum* order. An Athenian citizen could not be tortured. Dionysius gives his pedigree (cf. 22 n.) in v. 631.

The lengthening *ἀθάνατον* is epic, but is found in comic trimeters in *Ach.* 53 and in anapa. tetr. *Ar.* 688; here Di. is uttering the word with the dignity of a whole Iliad.

632. *φῆμ' ἐγώ*: sc. *ἀκούω*, 'Yes, I hear.'

635. *τί . . οὐ τύπται*; = *quin carpitur*? equal to an imperative.

639. *εἶναι τοῦτον ἡγοῦ μὴ θεόν*: not identical with *μὴ τοῦτον ἡγοῦ* κ.τ.λ. The position of *μὴ* is determined by the sense, not by metrical convenience: 'consider that one to be no god' (*ἀλλ' ἀνθρώπου*). Cf. 1416 *ἴσ' Ἐλθης μὴ μάτην* (*ἀλλὰ προύργου*), Soph. *El.* 992 *εἰ φρενῶν | ἐτύγχαν' αὐτὴ μὴ κακῶν* (*ἀλλ' ἀγαθῶν*).

643. *πληγὴν παρὰ πληγὴν*, 'stroke for stroke': an adverbial expression like *γῆν πρὸ γῆς* (*ἐλαίνομαι*), the first *πληγὴν* being strictly a contained (or cogn.) accus. with *βασανίσω* understood.

644. ἴσού, 'there you are!' Aeacus gives him a blow; Xanthias pretends to be waiting for it: 'well now, look out, in case I wince' (not indirect question, cf. 175, 339); and Aeacus answers 'I've hit you *already*.'

645. οὐ μὰ Δι' κ.τ.λ. The reading of MSS. οὐ μὰ Δι' οἷδ' ἐμοὶ δοκεῖς is difficult. If correct, we must distribute thus: ΣΑ. οὐ μὰ Δι'. ΑΙ. οἷδ' ἐμοὶ δοκεῖς (sc. αἰσθίσθαι, which must be very awkwardly supplied from the general context), i.e. 'No, I don't think you did either' (viz. feel it). Others read οὐ μὰ Δι', οὐκ ἐμοὶ δοκεῖς (sc. παράξαι).

The reading in the text = 'well, I can only say you don't seem to me to have done it.'

646. πηλίκᾱ; 'at what o'clock (does the performance begin)?'

647. καὶ ὅγ: 604 n., 1205.

κῆρυ πῶς οὐκ ἔπταρον; 'Then I ought to have sneezed.' A lash with a whip might have been expected to affect him at least as much as a tickling straw or feather (Plat. *Symp.* 185 E) or a draught of air. A sneeze comes of external influences which are often imperceptible. Probably there was a saying at Athens 'it did not even make me sneeze.'

649. ΣΑ. οὐκ οὐν ἀνύσεις τι; ἀτταται. ΑΙ. τί ἀτταται; MSS. agree in οὐκ οὐν ἀνύσεις, but the rest is variously written and distributed. Editions commonly give οὐκ οὐν ἀνύσεις; λατταται λατταται, but the text is far preferable, since (1) it is obviously better for X. to be driven only so far as one ejaculation (cf. 657, 659, 664), (2) the formula would rather be ἀτταται λατταται (*Thesm.* 223), (3) ἀνύσεις τι is livelier than ἀνύσεις, (4) the confusions are explained.

τί ἀτταται; 'What's the meaning of "Oh dear"?' Cf. Diph. (*Com. Frag.* 4. 419). Α. πᾶξ. Β. τί πᾶξ; Eur. *Alc.* 806 HF. δοῦλον γὰρ ζῶσι τῶνδε δεσπότες. ΘΕ. τί ζῶειν; *Phoen.* 1725 OIK. δευρὰ δεῖν ἐγὼ γλᾶς. ΑΝ. τί γλᾶς; *Plant. Rud.* 736 TR. *quiqui minus haec esse oportet liberis? LA. Quid liberis?*

650 κη. ἐφρόντισα ἐνός? 'Ἡράκλεια κ.τ.λ., 'an anxious thought struck me, as to when my festival at Dioncia takes place.' Dioncia was a deme forming the NE. suburb of Athens, and contained a temple of Herakles outside the walls. The celebration of his festival had been interrupted by the war: cf. Dem. 19. 86 τὰ Ἡράκλεια ἐνός τείχους θύειν (a resolution of war-time).

We might have expected γενήσεται, but a present is often used with a future reference, cf. *Eg.* 127 ὁ χρησμὸς ἀντικρυσ

λέγει | ὡς πρῶτα μὲν συγπνεισπῶλης γίγνεται, 1987 ἐστιν ἐμοὶ  
 χρηστούς . . | αἰετός ὡς γίγναι καὶ πάσης γῆς βασιλεύεις, Eurp.  
 fr. 182 ἀκούει νῦν Ηἰεσάνδρος ὡς ἀπόλλυται (Kühner-Gerth i. p.  
 138). Such a use is, however, almost restricted to prophecies  
 (prophetic realisation), and we should understand that suggestion  
 here. The pseudo-Herakles is not simply wondering 'when it  
 will take place,' but making up his mind when it is to take  
 place. 'Let me see; when does my festival take place!' =  
 'when do I decide that it will . . ?' His ἀνταρὰ is due to  
 his sudden recognition of a neglected duty.

652. ἀνθρώπος ἱερός: editors mostly write ἀνθρωπος. Yet  
 the former is in no way improbable: '(He) is a sacred being.'  
 Cf. 968 Θηραμένης; σοφός γ' ἀνὴρ καὶ δεινός ἐς τὰ πάντα, where  
 the metre has prevented similar alteration to ἀνὴρ.

ἱερός, 'extraordinary,' as being under special protection of  
 some god. Cf. Plat. Ion 534 b κούφον γὰρ χρῆμα ποιητῆς καὶ  
 ἱερόν.

653 ἤ. τοῦ τοῦ: an exclamation of various emotions,  
 depending upon the tone. Dionysus explains it as a cry of  
 admiration or surprise, 'Ho! Ho!' But his tears need  
 further explanation.

ἱππέας ὁρῶ: the actor would look at a portion of the  
 audience.

κρομύων δσφραίνομαι. Aristoph. probably means a com-  
 pliment to the warlike behaviour of the ἱππῆς. With the  
 common people onions formed a staple article of military food  
 (and perhaps, like the garlic, were supposed to impart spirit).  
 Cf. Pw. 529 τοῦ μὲν (sc. the knapsack) γὰρ δεῖ κρομυεὺς γεμίαι.  
 In Eq. 596 610 the knights are praised for undertaking the  
 same hard labour and eating the same poor food as the humbler  
 classes.

655. ἐπεὶ προτιμᾷς γ' οὐδέν, '(you say that) because, of  
 course, you don't mind (the beating) at all.

657. οἶμοι . . τὴν ἀκανθὰν ἔβλε: it is absurd to suppose  
 that X. pretends to have a thorn in his foot. If he were a  
 god he 'would not feel it' (631). Nor is there any humour  
 in the excuse. As a simple explanation of a passage which  
 seems to have baffled commentators, it may be suggested that  
 there was a current song containing the words οἶμοι τὴν  
 ἀκανθὰν ἔβλε, and that, having let οἶμοι slip out, he breaks  
 into the song to complete his sentence. The device is thus  
 the same as in v. 659 (as if, e.g. 'O (!) to be in England!').

659-661. Ἀπολλόν: sc. ἀποτρόπαιε. The cry is forced from

him, but he immediately turns it into the beginning of the quotation of 'an iambic line which I was trying to recall.' According to the schol. the verse was not by Hipponax, but by Ananios. Hipponax of Ephesus (cir. 540 B.C.) ranks after Archilochus and Semonides as poet of iambi. Ananios was a contemporary, and the two were evidently coupled, since the invention of the scazon (or choliambic line) is attributed to each. The ancients were no more infallible than moderns in the ascription of lines to their authors.

ὅς του Ἀῆλον κ.τ.λ., 'whose dwelling is somewhere in Delos or Delphi,' the exact sense of *ἔχει* being to 'hold' (as owner, occupier, or tutelary deity); cf. *Thesm.* 316 *χρυσολίρα* . . Ἀῆλον δὲ ἔχεις ἱερὰν, Aesch. *Eum.* 24 Βρόμιος ἔχει τὸν χώρον. The next lines (as quoted by schol.) ran ἡ Νάξος ἡ Μίλητον ἡ Θείαν Κλάρον, | ἔκον καθ' ἱερ., ἡ Σάβας ἀφίξεται. ['O gracious (!) —emperor, O gentle Aaron!'] (Shak. *Tit. And.* 3. 1.).

662. οὐδὲν ποιεῖς γάρ:  *nihil enim agis*, 'you are doing no good.' γάρ refers to the thought, '(He can act so) because . . .'  
σπένδει: *Introduct.* p. li.

663. μὰ τὸν Δι': κ. αὐτὰς λαγόντας στοδήσω, ἀλλὰ . .

τὴν γαστέρα: cf. Herondas 5. 33 καὶ χιλίας μὲν ἐς τὸ νῦτον ἐγκόβαι | αὐτῷ κελεινόν, χιλίας δὲ τῇ γαστρὶ.

664. Πόσειδον . . : as if, e.g. 'Caesar (!)—thou canst not die by traitors' hands | Unless thou bring'st them with thee' (Shak. *J. C.* 5. 1.).

665. ὅς Αἰγαίου . . βένθεσιν: comedy does not object to departing from the iambic trimeter or other regular metre in a quotation or an established formula of prayer or proclamation (*ἔπειδ' ἀνὴρ εὐχὴν ἢ ψάσμα εἰσάγων* says schol. on the prose passage in *Thesm.* 295 (q.v.)).

The schol. tells us that these words come from Sophocles' *Laocoon* (*fr.* 342), but he quotes thus: ὅς Αἰγαίου μέδεις | πρῶτας ἢ γλαυκὰς μέδεις | εὐαρέμου λίμνης ἐφ' ὕψηλας ἐκιδάδεσσι στομάτων. Dionysus also is 'trying to remember.' In the text of schol. the first μέδεις is plainly an error, and in neither text has πρῶτας any construction (since μέδεις requires genit.). The emendation <περ> πρῶτας is based upon the case of losing περ in its form  $\pi$ , [*στομάτων* in schol. may be a misreading for *στομάδων*.] For the whole cf. Soph. *Ant.* 1118 κλισίαν δὲ ἀμφότες | Ἰνδλίαν, μέδεις δὲ | παγκόλποις Ἐλευσινίας | ἀγοῖς ἐν κόλποις. A question arises as to whether πρῶν (cf. *πῖπτα*) is a spur of the sea (i.e. a gulf) or into the sea (a cape). The former occurs in e.g. Aesch. *Ag.* 318 *Σαρωνικοῦ* |

πορθμοῦ κάτωτον πρῶτα. Here it is more naturally the latter, with special reference to the worship of Poseidon at Sunium and Geraestus; cf. *Εἰρ.* 560 ὦ δελφίνων μέδων Σουνιάρε, | ὦ Γεραστίε καὶ Κρόνου, *Eur. Cycl.* 291.

670. γνῶσεται: cf. *Hoin. Od.* 5. 79 οὐ γάρ τ' ἀγνώτες θεοὶ ἀλλήλοισι πέλονται.

671. Φερρίφατθ': the Attic form (Meisterhans<sup>2</sup>, p. 76). Other forms, chiefly poetical, are *Φερσίφασσα*, *Περσίφασσα*, *Φερσεφόνη*, *Περσεφόνη*.

673. πρότερον . . πρὶν . . 'earlier . . (namely), before . .'; not the mere pleonasm sometimes found.

674-737. Dionysus, Xanthias, and Aeacus have entered the palace. There follows the interlude known as the Parabasis, a usual (but not indispensable) portion of the play, in which the Chorus 'comes forward,' leaving the proper theme of the piece and addressing the audience on contemporary matters, whether concerning the poet or the state of politics. It consists here of *στροφή* or *ὥδή* (674-685), *ἐπίρρημα* (686-705), *ἀντιστροφή* or *ἀντὼδή* (706-717), *ἀντεπίρρημα* (718-737). This is the simplest structure of a *παράβασις*, consisting of what is technically known as the 'epirrhematic *σύνγρια*,' without certain occasional additions, e.g. the *πρῶτος*. The strophe and antistrophe (sung with dance by half-choruses facing each other) are attacks on the two popular leaders, Cleophon and Cleigones; the epirrhema and antepirrhema (or parabasis in the narrower sense) give good advice to the public. It is doubtful whether these (which were in recitative) were delivered by the coryphaeus alone, by the coryphaeus and *παραστάτης*, or by half-choruses. The second seems on the whole the most probable.

We must understand that throughout the lyric strophe and antistrophe there is parody of passages known to the audience, but at which we can only guess. [For the political attitude of Aristophanes see *Introd.* p. xvi, xxi sq.]

674 685. An onslaught upon Cleophon. By both Aristoph. and the comedian Plato (who wrote a *Cleophon*) he was regarded with animus, as a low-born and self-seeking demagogue; but these are the one-sided views of the aristocratic section of Athenian society. History tells us only that he was consistently opposed to the peace with Sparta which was desired by the oligarchical party. After the successes of Cyzicus (410 B.C.) and Arginusae, and also (later in this year) after the defeat of Aegospotami, Cleophon would hear nothing of peace. He was made away with late in 405 B.C.

In these lines the comedian charges Cleophon with lack of public spirit, with foreign birth, inability to talk Greek, and enmity to peace. The charge of foreign descent was one of the commonest at Athens. It might mean that a man was only *δημοσίεργος* (418 n.), that he had got his name foisted on the rolls without claim (*παρέγγρατος*), or that he was only of citizen birth on one side and therefore *νόθος*. The last was the alleged position of Cleophon, whose mother was said to be Thracian. Such assertions could easily be made in a city where *μέτοικοι*, *ξένοι*, and slaves were numerous, and where 'purification of the rolls' was no infrequent necessity. Against Cleophon, however, the charge seems to have been made with some consistency; cf. Aeschin. *P. L.* 76 Κλεισφῶν . . *παρ-γραφεῖς αἰσχρῶς πολίτης καὶ διεφθαρκῶς νομῇ χρημάτων τὸν δῆμον, ἀποκόψειν ἠπειλεῖ μαχαίρᾳ τὸν τράχηλον εἰ τις εἰρήνης μνησθήσεται*.

675. *χορῶν*: with *ἐπιβῆθι*; cf. Hes. *Op.* 659 (of the Muses) *ἔρθε με τὸ πρῶτον Ἀγούρης ἐπέβησαν ἀοιδίης* ('set me upon singing'), Soph. *Phil.* 1463 *δύξης αἶψοτε τῆσδ' ἐπιβάντες*, Hom. *Od.* 23. 52, etc. *χορῶν* combines the notions 'dances' and 'bodies of dancers,' and *ἐπιβῆθι* is used of (1) 'entering upon,' (2) 'mounting upon' (to guide like a steed or car). It is thus neither possible nor desirable here to separate the senses 'enter upon sacred dances' and 'guide (the) sacred chorus.'

*λερῶν*: apart from its primary application to the mysteries, the word implies a claim to protection for freedom of speech.

*ἐπὶ τέρψιν*, 'for delight of . . .'; including both 'to find' and 'to make' pleasure in . . .

676. *τὸν πολλὸν . . λαὸν ὄχλον*, 'yon mighty throng of folk,' viz. the spectators, practically the whole body of citizens. For *λαὸν* see 219 n.

*ὀφειμένη*: the sight is worth seeing. *σοφίαι*, 'talents' (of all sorts); a more or less ironical compliment on their literary taste and political wisdom.

677. *μυρία*, 'countless.' The word describes the sorts of ability; it is not a literal calculation (10,000) of the number of the audience, which Aristoph. would rather exaggerate than the contrary. We do not know precisely how many persons could be seated in the theatre of 405 B.C.: Plato (*Symp.* 175 E) puts the spectators of a play of Agathon at *τρισμύριοι*, and this, in round numbers, answers to the calculation of 27,500, which some have gathered from the remains of the stone theatre of the next century. There can be no doubt that the seats were closely packed. (Demosth. *Androt.* § 35) calls 'the citizens'

πλείους ἢ μυρίους (if the text is sound), but this is not meant to be all-inclusive (see Wayte, *ad loc.*). They are commonly calculated at 20,000 at least; cf. *Vesp.* 700 *δύο μυριάδες*. *Aristot. Ath. Const.* 24. 10, but *Ecol.* 1132 *πλείωνων τρισμυρίων*.]

678. *φιλοτιμότεραι*, 'more public-spirited.' For this favourable sense cf. *Lycurg. Lacr.* 15 *πρὸς τοὺς θεοὺς εὖσεβῶς καὶ πρὸς τοὺς γονεῖς δόλως καὶ πρὸς τὴν πατρίδα φιλοτιμῶς*, *Xen. Mem.* 2. 3. 16.

*ἀμφιλάλοις*: as speaking (1) a jargon, half-Greek, half-Thracian; (2) with duplicity; cf. *ἀμφίγλωσσοι* (= *διγλωσσοι*, which has both these meanings). For the former cf. *ἀμφιμήτροι*, for the latter *ἀμφιπρόσωποι*.

680. *δαινὸν ἐπιβρέμεται*, 'cries terribly.' For the middle verb cf. *Pind. N.* 11. 8 *λύρα δὲ σφι βρέμεται καὶ αἰοῖα*, *Acsmh. S. c. T.* 335 *βλαχαὶ . . τῶν ἐπιμαστιδιῶν . . βρέμονται*.

681. *Θρηκία χελιδόν*: for the inarticulate swallow cf. 93 n. *Θρηκία* is doubly appropriate, alluding (1) to Cleophon's mother, (2) to the story of Progne and Philomela, and their successive marriages to the Thracian Tereus. [In the parodied original the nouns, adjectives, and verbs would refer to the nightingale; here they are travestied to fit the swallow.]

682. *ἐπὶ βάρβαρον ἐξομένη πέταλον*: the phrase recalls a commonplace concerning the nightingale; cf. *Ar.* 215. *Ἦοιαι, Ich.* 19. 520 *ὡς δ' ὅτε . . ἀηδὼν | καλὸν αἰεῖσθαι . . | δεινδρίων ἐν πετάλοισι καθεζομένη πικινούσιν*, and (of the swallow) *Iuc.* 800 *ὅταν ἤρῃα . . χελιδὼν ἐξομένη κελαδῇ*. For *ἐξομένη ἐπὶ* with accus. cf. 199. The *πέταλον βάρβαρον* is Cleophon's tongue. Those who quarrel with the expression 'on whose lips a swallow cries . . seating itself upon a foreign leaf' are hardly constituted to deal with comic parody. [In the original it may have been the *χείλη* of some stream on which the Dauidan nightingale sang her loss of Ilys.]

683. *ρύξει*: so Dindorf for *κελαρύξει* (with variant *κελαδεῖ*). Cleophon 'snarls you an 'twere any nightingale.' The word is exactly of the condensing sort which the comedian would use, if Cleophon's manner was of the kind. An interlinear adscript *κελαδεῖ* to *ρύξει* would account for the MSS. readings.

*ἐπικλαυτον*, 'accompanied by tears.'

*ἀηδόνιον νόμον*: (1) he is a swallow trying to act the nightingale (a barbarian trying to talk Greek), (2) *ἀηδόνιος νόμος* itself implies tearfulness, (3) we may suggest that there is an allusion to *Ἰθωνοί*, a Thracian people, whose name was often given to Thracians in general.



684 η. ὡς ἀπολείται, κὰν ῥαί γίνωνται : generally rendered 'he is sure to perish, even if there prove to be equal votes (ψῆφοι),' it being assumed that he was at this time threatened with a trial (or with ostracism, a process which had been discredited by the case of Hyperbolus, but which had probably not been abolished). We know nothing of any such trial; nor is it easy to see how—unless possibly as a moral result—Cleophon could be undone by equal votes. By Athenian law equality of votes meant acquittal: cf. Eur. *El.* 1268 καὶ τοῖσι λαοτοῖς ὅδε νόμος τεθήσεται, | νικᾷς ῥαίσι ψήφοισι τὸν φεῖγοντ' ἀέ, Aesch. *Eum.* 744, Aeschin. *Gen.* § 252. It appears, it is true, (from Hesych. and elsewhere) that σῶζεσθαι κὰν ῥαί γίνωνται was proverbial for 'swapping by the skin of the teeth' (or rather 'a miss is as good as a mile'). It might, therefore, be suggested that ἀπολείται is substituted παρὰ προσδοκίαν for e.g. σωθήσεται. Yet, to have any point, the order would need to be 'that, even if the votes prove equal, he will—he done for.'

We shall do better to supply σπονδαί in place of ψῆφοι: 'that he will be done for, even if fair terms are got' (from Sparta). The comedian thus humorously applies the proverbial κὰν ῥαί γίνωνται in a new sense. Cleophon's political position depends on the continuance of the war, and he will be ruined by peace, even if just and fair (or 'equal') terms are obtainable. Ellipsis of a noun (γνώμη, ψῆφος, δίκη, πλεγμα, μοίρα, etc.) occurs where the word would naturally suggest itself. No further rule can be laid down, nor does the context necessarily contain the cognate verb: cf. Soph. *O. T.* 810 οὐ μὲν ῥα γ' ἔρασαν.

[We may perhaps render the strophe thus:

*O Muse, inspire our sacred choir,  
And lend all joy to my song;  
See, wisdom and wit, without end they sit  
In this grand Athenian throng.  
Of higher sort their aim  
Than Cleophon's selfish game;  
On whose lips, that bubble their mongrel Greek,  
A swallow doth gabble with fearsome shriek,  
And sits on a leaf,  
And marks its grief,  
Its Thracian tale of the nightingale;  
That tearful strain hark, when we're won  
The fairest of terms, he's dead and done.]*

686. ἱερὸν: 675 n.

687. ἡμεταπεινέον: more modest than παραινέον; the chorus

simply 'lends its help' to the good cause. The force of *ἐμ-* is felt with *διδάσκειν* also. Cf. Soph. *Ant.* 537 *καὶ ἐνθυμίσχω καὶ φέρω τῇ αἰτίας*, Xen. *Cyr.* 7. 1. 1 *προσέφεγκαν ἐμπικὴν καὶ φαγεῖν*.

*ἡμῖν δοκεῖ*, 'we move that . . '

688. *ἐξισῶσαι*: explained by the following words. There is no special reference as yet to the franchise (692), but to the removing of prejudice and party oppression.

689. *καὶ τις . . παλαίσμασιν*. Phrynichus is treated as the prime mover (with Peisander and Theramenes) in the oligarchical revolution of the 400 in 411 B.C. Cf. Thuc. 8. 68 *παύσχει δὲ ὁ Φρύνιχος αὐτὸν διαφερόντως προθυμύτατον ἐς τὴν ἀλγασχίαν*. He was the most stubborn in upholding it, and was assassinated in the Agora in consequence. Aristoph. is not without sympathy for the party, and it is convenient to blame the dead Phrynichus. The feeling of the *δῆμος* had not died out in the intervening years, and the justice of its suspicions was proved by the events of 404 B.C.

*σφαλαίς . . παλαίσμασιν . . ὀλισθοῦσιν*: sustaining a familiar metaphor from the palaestra. Phrynichus had been too clever for simpler people.

691. *αἰτίαν ἐκδίδει*. The legal expression 'declared cause' dispenses with the article. The poet does not wish them to rake up old questions, but merely to 'state a case' which shall amount to an acknowledgement, a plea, a request for pardon. For the active *λύσαι*, of 'undoing' an obligation by paying, cf. *τέλη λύειν* and Soph. *Phil.* 1224 *λύσω δὲ' ἐξήμαρτον*, *Ath.* 227 v.

692. *εἴτ' ) ( πρῶτον* 687.

*ἀτιμον κ.τ.λ.* This advice was followed when, later in the year, Athens found itself besieged by Lysander: Xen. *Hell.* 2. 2. 11 *τοῖς ἀτιμοῖς ἐπιτίμοις ποιήσαντες ἐκατέρουν*. Public enemies and debtors, embezzlers, persons bribed, deserters, insulters of magistrates, etc. were visited with *ἀτιμία* in various degrees of severity. To propose formally in assembly the restitution of citizenship in a particular case brought a severe penalty on the mover, but Aristoph. suggests it in the theatre as a general policy under cover of his *ἱερὸς χορὸς*.

693. *τοὺς μὲν ναυμαχῆσαντας κ.τ.λ.* The sentence begins as if an antithetical *τοὺς δὲ πολλὰ δὴ ναυμαχῆσαντας ἀτίμοις μένειν* (or *τοῖς δὲ π. ναυμαχῆσαι μὴ παρῆναι μίαν ἐνυμφόραν*) was to follow. But after v. 694 the writer thinks it well to prevent misconception as to his attitude, and so begins a parenthetic

qualification, into which the *de*-clause becomes incorporated. The reference is, of course, to Arginusæ (33, 191).

μίαν: 191 n.

694. Πλαταιᾶς. Long after their assistance to Athens at Marathon the Plataeans had shown extraordinary loyalty to the Athenian cause in 427 B.C., when the Peloponnesians besieged and destroyed their town. They had then been allies for ninety-three years (Thuc. 3. 68). Those who escaped, to the number of 212, made their way to Athens (ibid. 24). By a decree of the people (ap. Dem. *Arct.* 1380) it was resolved Πλαταιᾶς εἶναι Ἀθηναίους ἐντίμοις καθάπερ οἱ ἄλλοι Ἀθηναῖοι καὶ μετεῖναι αὐτοῖς ὥσπερ Ἀθηναῖοι μετέστι πάντων; cf. *Lys.* 23. 2. The sense of the present line has sometimes been strangely misunderstood. It does not mean that the slaves were not made full Athenians, but had only qualified 'Plataean' rights. There is nothing to show that the Plataeans were in any such position. The sufficiently obvious meaning is that the slaves were treated as heroes, receiving as much recognition as the brave and much enduring people of Plataea.

697. πρὸς δέ: adverbial, 'but in addition' (τούτοις depending on παρῖναι). Cf. Eur. *Med.* 410 πρὸς δὲ καὶ πεφύκαμεν γυναῖκες. [It is less neat to join πρὸς δὲ τοῖσι and supply a dat. antecedent to αἱ.]

698. καὶ πάντες: grammatically parenthetical, otherwise strictly ὧν οἱ π. or ὥσπερ καὶ οἱ π. would be needed.

699. τὴν μίαν: which disfranchised them. μίαν: stressed in contrast to πολλὰ δὲ. ταύτην is added with a certain contempt (12, 724 n., 1533). συμφορὰν: euphemistic for ἀμαρτίαν, as if it had been more their misfortune than their fault.

αἰρουμένοις. It is hard to decide between this and αἰρουμένων (passive with ὑμᾶς). For the middle cf. Aesch. *Cho.* 2 σωτὴρ γενοῦ μοι ἐγὼ μαχόμενος (= inf. 1127), *S. c. T.* 246, and for the pass. *Cho.* 478 αἰρουμένους μοι δὲς κράτος τῶν σὼν δόμων, Theoc. 11. 63.

700. σοφώτατοι φύσει: i.e. naturally sensible, but misled by demagogues.

701. ἐκόντες: *ultra*. They should rather offer than wait to be importuned or forced.

συγγενεῖς κτηνώμεθα κ.τ.λ.: not merely=ποινώμεθα, but 'let us get them (for we need them) for kinsmen, and for fully franchised, and for citizens.' The three words are intended to

cover all the ground. Aliens (μέτοικοι and ξένοι), ἄτιμοι and slaves are all to be raised to (1) συγγενεῖς, (2) ἐπίτιμοι, (3) πολῖται.

703. ταῦτ' ὀγκωσόμεσθα, 'if we are to be on our dignity in these matters.' Cf. 528 n., 748 (καὶ τοῦθ' ἥδομαι), Hom. *Il.* 5. 185 τάδε μάλινται, and in Latin e.g. *illud stomachor*.

704. τὴν πόλιν καὶ ταῦτ' ἔχοντες κ.τ.λ. : (1) lit. 'and that too though our country is in the trough of the waves,' the last words being from Archilochus (ψυχὰς ἔχοντες ἀνέμων ἐν ἀγκάλας); cf. Eur. *Hel.* 1062 πελαγίους ἐς ἀγκάλας, Aesch. *Cho.* 585 πόνται ἀγκάλας (= κοιλότητες schol.). For the metaphor cf. 361 τῆς πόλεως χειμαζομένης. καὶ ταῦτα, when *praesertim cum*, usually begins its clause, but there is no binding rule. Blaydes quotes Diador. (*Com. Frag.* ii. 546) τὴν ἐσομένην καὶ ταῦτα μέτοχον τοῦ βίου. In any case emphasis will justify unusual order, and τὴν πόλιν is emphatic. (2) It is not unlike Aristoph. to pack with this another sense: 'though we hold our country in the arms of the sea,' i.e. though our existence depends on our sea-power.

[The punctuation ἀποσπιννόμεθα τὴν πόλιν, καὶ . . . makes a strange accus., gives ἔχοντες, though without adv., the sense of ὄντες, and ignores the evidence of Archilochus for joining τὴν πόλιν ἔχοντες.]

706. εἰ δ' ἐγὼ ὀρθὸς ἴδω κ.τ.λ. From the *Phoenix* (or *Cycnus*) of Ion of Chios (schol.), but Aristoph. substitutes ἢ τρόπον . . . οἰμάζεται for ὦ πολῖται of his original. The infin. follows ὀρθὸς as it might ἱκανός, δυνατός, ἀγαθός, ἐξῆς (Thuc. 1. 70).

δοῦναι: not = δέ, but either (1) describes the class or (less naturally) (2) is indirect question.

707. οὐδ' : no more than Cleophon (684).

ὁ πῖθηκος οὗτος: οὗτος of the well-known and with contempt (690, 724). πῖθηκος to the Greeks was the type not so frequently of mimicry as of malicious cunning. According to Eubulus (*Com. Frag.* iii. 260) it is ἐπίτολον κακόν. Cf. *Ach.* 907 ἅπερ πῖθηκος ἀλιτρία πολλὰς πλέων, inf. 1085. In *Eq.* 887 οἷος πῖθηκισμός με περιελαύνεις some ancients explained by ἀπάται, others by μμήμασι (Neil). It here includes both.

708. Κλειφύνης: nothing is known of him beyond this passage. The nickname ὁ μικρός was not rare (cf. 55 n.), but C. need not actually have borne it. [There is, of course, parody throughout these lyrics, and the original— we may perhaps guess— contained references to βασιλεῖς ὁ μέγας (= βαλάντις ὁ μικρός), χρηστότατος (= πονηρότατος), who

ruled over the Lydian river which brought down the golden sand from the Tmolian soil (e.g. *Λυδο-, κόνιος, Τρωλίας γῆς*· *ψευδο-, κόνις, Κιμωλίας γῆς*). This would also give a point to κρατούσι.]

A βαλανεὺς was held in low esteem (*Ep.* 1403).

710-713. ὁ πονηρότατος, 'most niggardly' (cf. *malignus*). The keeper of public baths, to whom a small fee was paid, could be mean with the soap (*ρίμμα*), which might be adulterated or made with inferior materials. Modern soap is a compound of fats with (in the ordinary kinds) potash and soda. For Greek *ρίμμα* potash and soda formed a powder, and sometimes this, sometimes Cimolian clay (which contained soda), was used as soap.

The *κορία* is called *κυκηστέφος* because the making involves the stirring of wood-ashes in water to produce 'lye' by extracting the alkaline salts. After evaporation the result is potash. To this is added *νίτρον* (or, in Attic, *λίτρον*), 'carbonate of soda.' In cheap soap the *νίτρον* would be bad, and the 'lye' (or *κορία*) mixed with such adulterated *νίτρον* is *ψευδελίτρον*.

710. πονηρότατος . . . ὁπόσοι: i.e. τοῖτων (or πάντων) ὁπόσοι . . . Cf. *Hom. Od.* 6. 150 *εἰ μὲν τις θεὸς ἐστί, τοὶ οἰκάνον ἐὶρὴν ἔχουσι*, *Xen. An.* 5. 1. 8 *εἰδέναι τὴν δύναμιν ἐφ' ὅθι ἂν ὤμεν*.

712. Κιμωλίας γῆς: playing on the senses 'ruling the land' and 'owning the earth (clay)' of Cimolus, a small island of the Cyclades, just N. of Melos, whose soil afforded a natural soap (γῆ σμηκτρὶς). Cf. *Ov. Met.* 7. 463 *occlusaque rura Cimoli*.

715-717. οὐκ εἰρηνικός: he belongs to the war-party.

ἀνευ ξύλου βαδίζων. Surely this means 'without his staff (or bâton) of office,' not his 'walking-stick' (which every Athenian carried), but such as was borne by the dikasts, etc. We do not know what his office was, but it is certain that many citizens secured public positions through the war and would lose them if peace were made. In such a case Cleigenes would be at the mercy of his enemies. The official staff was a protection, since to assault a magistrate meant *ἀνίμια*. Aristoph. chooses to put it humorously that, 'with his drunken habits,' he might perhaps, 'if he had no stick,' meet with a footpad.

[Lines 706-717 may perhaps be rendered thus:

*If I can scan the life of man,  
And tell who shall smart and how,  
Not long shall we see that chimpanzee  
Who is such a nuisance now,*



and 707. The χαλκία ('mean bits of bronze') are referred to in *Ecol.* 815 τοῖς χαλκοῖς δ' ἐκείνοις ἤνικα | ἐψηφισάμεθ' οὐκ αἰσθα, to which the reply is καὶ κακὸν γέ μοι | τὸ κοῦμ' ἐγένετ' ἐκείνο, for, when in the act of using it, the purchaser was prevented by a proclamation that bronze was to be out of currency and silver money to be used. The schol. tells us that the bronze coins were struck 406 B.C., while the *Ecclēsiastusae* belongs to the year 392. [Those who have thought that 'the new gold coinage' is attacked have been obliged to take χαλκίαι as a contemptuous term for gold debased with bronze.]

726. χθῆς . . κοπίαι: not τοῖς χθῆς κ.τ.λ., but 'though struck . . .' or 'struck as they were . . .'

τῷ κακίστῳ κόμματι, 'with that most vile stamp of currency (known to us all).'

729. παλαίστρας: i.e. properly trained in γυμναστική: χοροῖς, in religion and its ceremonies: μουσικῇ, in music and letters; i.e. well-educated gentlemen. Cf. Xen. *Pol. Lac.* 2. 1 πέμπουσιν εἰς διδασκάλων μαθησομένοις καὶ γράμματα καὶ μουσικὴν καὶ τὰ ἐν παλαίστρᾳ. Only citizens could take part in the gymnasia or dance in the choros.

730. χαλκοῖς, cheap and worthless; ξένοις, of foreign birth; πυρρίαις, 'red-headed,' i.e. quondam slaves from Thrace and Scythia. While the three words are applied to the new citizens they are equally suitable to the base coins, as being of bronze, foreign to Attic usage, and red in tint. *Hyperias* (like *Xanthias*) was a frequent name for a slave (cf. *Lac. Tim.* 22), and was even used generically for δοῦλος (e.g. *Pherecr.* in *Com. Frog.* ii. 327 Μελήσιός τις πυρρίας). Cf. the comic Latin *rusus*, implying *servus*. Among comic masks red hair and red cheeks were 'the mark of a roguish slave' (Haigh, *Att. Theat.* p. 239, from *Pollux*). Van Leeuwen suspects that Cleophon was red-headed. For a similar metaphorical application of words of the coinage cf. *Arch.* 517 ἀνδράρια μοχθηρά, παρακεκομμένα, | ἄτιμα καὶ παρὰ νόμον καὶ παράξενα.

731. καὶ πονηροῖς καὶ πονηρῶν: i.e. καὶ (τοῖς) πονηροῖς-καὶ-πονηρῶν, rather than καὶ (τοῖς) πονηροῖς καὶ (τοῖς) ἐκ πονηρῶν. The expression was virtually a compound; cf. Dem. 614 δοῦλοις καὶ ἐκ δοῦλων καλῶν ἐαυτοῦ βελτίους καὶ ἐκ βελτιῶνων, *Soph. Phil.* 384 πρὸς τοῦ κακίστου καὶ κακῶν Ὀδυσσεύς, *Eur. Andr.* . . . ἵνα καὶ κακῶν. Cf. also δουλέεδουλοις.

ἀτοῖς ἀφυγμένοις: without article (cf. 726) = 'as they are.'

*Our Cicerones the small,  
Must mean of bathmen all  
Who wield their sway o'er the ash stirred lye  
And Cimolus's soil and but alkali,  
With this fact in his mind  
He's to peace disinclined,  
For fear some day, as he wends his way  
The worse for drink and without his stick,  
The footpads may play him a nasty trick.]*

718. πεπονθέναι ταύτων = τὸν αὐτὸν τρόπον διακείσθαι, 'to be in the same state of mind toward . . .'

719 sq. ἔς τε . . . ἔς τε . . . 'on the one side towards those citizens who are gentlemen, on the other towards the old currency and the new gold coinage.' The 'new gold coinage,' struck in the previous year from the figures of Nike (as the schol. tells us on good authority), appears (like the 'old currency') to have been exceptionally pure, to judge by the extant specimens. These are opposed to the debased currency consisting of bronze pieces coined 'the day before yesterday.' [Prof. Murray in his translation rightly accepts this complete explanation from Mr. G. Macdonald.]

721. οὔτε . . . ὅ' (727), 'as we do not . . . so . . .'

τούτοιςιν: viz. the ἀρχαῖον νόμισμα (of silver) and the καιρὸν χρυσίον.

οὔσιν οὐ κεκιβδηλευμένοις. The treatment of participle as adj. is not specially rare, and hence another participle (of εἶμι) comes to be attached. Cf. Xen. *Hell.* 2. 1. 28 διεσκιδασμένων . . . τῶν ἀνθρώπων δυνῶν, *frag. mscrp.* 470 βίον διώκησ' ὄντα πρὶν πεφυρμένον. The development is a natural outcome of e.g. κεκιβδηλευμένοι εἰσι. So in act. Eur. *Hec.* 358 οὐκ εἰωθὸς ἐν.

722. καλλίστοις: in purity (rather than in form).

ὡς δοκεῖ: i.e. 'as is admitted.'

723. ὀρθῶς κοπέσει, 'honestly struck.' Contrast with Lucian, *Adv. Indoct.* 2 κίβδηλα καὶ νόθα καὶ παρακεκομμένα.

κεκοδωνισμένοις: 79 n.

724. πανταχοῦ: as in modern times certain coins (e.g. the English sovereign and the French twenty-franc piece) are readily accepted and even sought for abroad. Xenophon (*Pæd.* 3) tells how the Athenian silver coin was exchangeable πανταχοῦ at a profit.

725. τοῖτοις τοῖς πονηροῖς: for the contempt in τοῖτοις cf. *Plat. Crit.* 45 A οὐχ ὅρως τοῖτοις τοῖς ευκοφάντας, ὡς εὐτελεῖς;



and 707. The χαλκία ('mean bits of bronze') are referred to in *Ecol.* 815 τοῖς χαλκοῖς δ' ἐκείνοις ἦνικα | ἐψηφισάμεν' οὐκ οἶσθα, to which the reply is καὶ κακὸν γέ μοι | τὸ κοῦμ' ἐγίνετ' ἐκείνο, for, when in the act of using it, the purchaser was prevented by a proclamation that bronze was to be out of currency and silver money to be used. The schol. tells us that the bronze coins were struck 408 B.C., while the *Eccelesiazusae* belongs to the year 392. [Those who have thought that 'the new gold coinage' is attacked have been obliged to take χαλκίαι as a contemptuous term for gold debased with bronze.]

726. χθές . . κοπίει: not τοῖς χθές κ.τ.λ., but 'though struck . . ' or 'struck as they were . . '

τῷ κακίστῳ κόμματι, 'with that most vile stamp of currency (known to us all).

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732. ὁσάτοις ἀφ' ἡγμένους: without article (cf. 726) = 'last arrivals as they are.'

733. οὐδὲ φαρμακοῖσιν ἐκῇ ῥαδίως κ.τ.λ., lit. 'would not without scruple even have used at random as scapegoats.'

ῥαδίως has the sense seen in ῥαδιουργεῖν ('with a careless conscience'), while ἐκῇ means 'without picking and choosing among them.' For the absence of ὥς from proleptic φαρμακοῖσιν cf. Antiph. *Conn. Frag.* iii. 57 τῶν δ' ἀνορτίων | συνδοῖντες ὁρᾷ τρία λυχνεῖν χρώμεθα.

φαρμακοί, sometimes called loosely by the more general word καθάρματα, were two persons (one for the men and one for the women) kept in readiness, beaten, driven out, and put to death in purification of the state at the festival of the Thargelia (May). At this date they were in all probability condemned criminals, utilised for a rite which would otherwise have become merely symbolised. According to the schol. deformed persons were chosen. [The original notion of φαρμακός was 'medicine man' or 'magic man,' whose expulsion and destruction were supposed to have the effect of magic 'medicine' in curing the community (Harrison, *Proleg.* pp. 95 seq.).]

735. χρῆσθε τοῖς χρηστοῖσιν : a jingle intended to bring home the etymology ; *utimini utendis* ; cf. 1155.

καὶ κατορθώσασι γάρ : καὶ does not belong to γάρ, but answers to κἀν . 'on the one hand . . . on the other . . .'

736. ἐξ ἀξίου γοῦν τοῦ ξύλου. There was a proverb ἀπὸ καλοῦ ξύλου κἀν ἀπάγξασθαι (schol.) ; cf. Publ. Syr. 911 *vel stragulari pulchro de ligno trahi*. It is an aggravation of hanging to be hanged *ex infelici arbore* (like John Brown 'on a sour apple-tree'). Herodotus (5. 11) has the similar ἐπὶ δειδύχρῳ καὶ ἀποθανεῖν ἡμίσητα συμφορῇ.

737. ἦν τι καὶ πάσχητε, πάσχειν κ.τ.λ. The tenses should be noted ('If you come to any grief) you will, even if you are (in that case) suffering anything, be thought by the wise to be suffering "on a respectable tree."')

738. An interval has elapsed, during which Dionysus has been recognised by Plato and Persephone, entertained by them, and acquainted with the situation between the rival poets.

γεννάδας ἀνὴρ. 'a real gentleman' ; cf. 179.

740. τὸ δὲ μὴ πατάξαι σ' : exclamatory ; cf. 530 n.

741. ὅτι . . . ἔφασκες : a construction naturally substituted here for the more typical ἐξελεγχθῆναι with participle. ἐξελεγχθέντα φάσκοντα is by no means impossible Greek, but it would have been intolerable to combine ἐξελεγχθέντα δοῦλον ὅντα φάσκοντα εἶναι δεσπότην.

742. *τοῦτο μὲντοι δουλικὸν εὐθὺς κ.τ.λ.*, 'now, in doing that, you have at once done a thing which marks the slave,' viz. in the useless and vapouring threat that the master 'would have suffered for it.'

*εὐθὺς* in the sense 'to begin with' includes that of 'for instance,' the notion being that we need not wait any longer for an example; cf. *Aristot. Rhét.* 3. 4. 6 *ὥσπερ ζῶον εὐθὺς*. So *αὐτίκα* (*Ar.* 166) and *αὐτίκα πρῶτον* (*Plat. Gorg.* 472 c).

745. *χαίρεις, ἱκετεύω*; *ἱκετεύω* is an expletive = 'pray' (sc. tell me). 'Do you really, now?'

*μή ἀλλ'*: 163 n.

*ἐπωπτεύειν*, 'to be in the seventh heaven.' The *ἐπωπτης* was the highest grade of *μύστης*, who had beheld the most sacred arcana and made sure of his place in the future life; cf. 155, 154. According to Plutarch (*Isometr.* 26) the step was from the Little Mysteries to the Greater, and then *ἐπωπτεύειν τοῦ ἀδελφιστοῦ ἀπὸ τῶν μεγάλων ἐναντὶν διαλείποντες*. At the mysteries themselves the *ἐπωπτης* was filled with an ecstatic rapture.

747. *τί δὲ τοῦτορῶν*: sc. *ποιεῖς* (or rather *πᾶσχευ* *δοκεῖς*, to be supplied from the last words).

748. *καὶ τοῦθ' ἤδομαι*: 703 n. Kühner-Gerth i. 298 sq.

749. *ὥς μὰ Δι' οὐδὲν οἶδ' ἐγώ*: sc. *ἤδομενος*, lit. 'in such degree as I do not know (that I rejoice) in anything (else)' = 'more than in anything I know of.' For the absence of *ἄλλο* cf. *Plut.* 901 Δ1. *σὺ φιλόπολις καὶ χρηστός*; ΣΤ. *ὥς οἶδεῖς γ' ἀνήρ*, *ibid.* 247.

750. *ὁμόγγυς Ζεῦ*: an exclamation of growing excitement. The exact point of the humour of this passage appears to have been missed. There is a burlesque of the tragic *ἀναγνώρισις* or 'recognition-scene.' In melodrama the 'long-lost' relative used to be discovered by various indications. ['Have you a strawberry-mark on your left arm?' 'Yes!' 'Then come to my arms, my long-lost child' (which is here represented by 752 sq.).] Xanthias recognises his brother by common family traits. 'Do you mutter? Are you meddling? Do you eaves-drop?—Then you are he!'

*ὁμόγγυς Ζεὺς* is Zeus in his capacity of guardian of the rights of kinship; cf. *Ζεὺς ξένιος, φίλιος, ἐρκεῖος*, *Soph. Ant.* 670 *Δία ξύναμον*, *Eur. Andr.* 922 *ἀλλ' ἀπομαί σε Δία καλοῖς ὁμόγγιον*. Conversely a kindred clan recognises the common patron (*deus gentilitius*).

756. *ὁμοεστίγας*: a surprise for e.g. *δμαιμος, ὁμοπάτριος*,

ὁμομήτριος. For 'the patron of our common birth' there is substituted 'the patron of our common worthlessness.' We must by no means render pointlessly and irreverently 'who is a *μαστιγίας* like us.' Fellow *μαστιγίας* have as common patron in this relation a *Ζεὺς ὁμομαστιγίας* (see last note). We might perhaps render, 'God of the bond that lashes us together.'

757. τίς οὗτος κ.τ.λ. This, as a schol. saw, was not the question which X. had meant to ask, but the noise within breaks off his sentence. He might perhaps have continued with e.g. 'What have you been doing all these years?'

759. δ. πᾶγμα πᾶγμα κ.τ.λ. The mention of the tragedians suggests a tragic expression, the present complement with its repeated words (cf. 1353-1355 n.) being plainly a parody. To give δ to Xanthias is to weaken the impressive solemnity of Aeacus.

πᾶγμα probably contains the sense (also found in πᾶγος of tragedy) 'legal action' or dispute (*αἰκισθ*); cf. 1099, Aesch. Ag. 1537 ἐπ' ἄλλο πᾶγμα . . βλάβη.

761. ἔστι κείμενος: cf. 35 37 n., 'there exists a law in force,' whereas *κείραι* would be 'a law is in force.'

762. ἀπὸ τῶν τεχνῶν κ.τ.λ. It is an error to join these words to *κείμενος*, as if ἀπὸ could mean ἐπὶ. They belong to what follows. The use of the resumptive αὐτὸν (764) shows that the preceding line (763) belongs to ἀπὸ κ.τ.λ. Thus lit. 'There is a law that the best among his fellow-craftsmen out of (*de*) all the arts which are distinguished and require ability (that man) is to receive . . .' Had the order really been νόμος τίς ἐστι κείμενος ἀπὸ τῶν τεχνῶν, (viz.) τὸν ἀριστὸν κ.τ.λ. there would have been no occasion for αὐτὸν. The best artist is 'taken from' each department.

μεγάλοι: i.e. not βάνανσοι.

764. σίτησιν κ.τ.λ. Rewards to Athenians who had deserved well of their country included *σίτης ἐν πρυτανείῳ* and *προεδρία* at public gatherings. Among such persons were Olympic and other victors, and the same rule here holds in Hades.

αὐτὸν: the resumptive is more commonly τοῦτον, but cf. Eur. *Iuech.* 202 πατρίους παραδοχὰς ἃς θ' ὁμήλικας χρόνῳ | κεκτήμεθ', οἷός τις αὐτὰ καταβαλεῖ λόγος, and Eubul. ap. Ath. 8 n. [It is possible, though far less natural, to render αὐτὸν as *ipsum*, i.e. *solum*, 'by himself,' apart from the ruck of his conferees.]

ἐν πρυτανείῳ: equally good with ἐν τῇ πρυτανείῳ: cf. 129, 320, *Eig.* 709 τὰν πρυτανείῳ σιτία.

765. **μανθάνω.** The dramatist puts a word into Xanthias' mouth simply in order to break his inaction, since there is no by-play or 'business' to engage him during this narrative. Good instances of this technical device may be seen in the conversation between Prospero and Miranda (Shak. *Temp.* 1. 2).

766. **ὥς ἀφίκοιτο κ.τ.λ.** For the opt. (as if *ἐπέθῃ ὁ νόμος* had preceded) see 21 n., and particularly the quotation from Demosthenes. Add *Εἰ. 133* *καὶ τί τόνδε χρή παθεῖν; | Α. κρατεῖν, ὥς ἕτερος ἀνὴρ βδελυρώτερος | αὐτοῦ γένοιτο.* For the same reason we get *ἴδαι* (sc. *ὡς ἔφη ὁ νόμος*).

768. **τί δῆτα . . . Αἰσχύλον;** a quiet assumption that Aeschylus is of course safe enough. His *νυνὶ δὲ τίς;* is spoken with amazement.

769. **τὸν τραγῳδικὸν θρόνον,** 'the chair for tragedy,' i.e. the *προεδρία* in that particular department.

771. **ὅτι δὴ κατῆλθ'** 'no sooner did Eur. come down.' The death of Euripides occurred fifty years after that of Aeschylus (456 B.C.). For Aristoph. and these poets see *Intro.* pp. xv sqq.

**ἐπιδείκνυτο** (= *ἐπίδειξιν ἐποιεῖτο*), 'he began to show off' to his favourite and congenial audience, one which would appreciate his immoral casuistries.

772. **βαλλαντιότμοις.** The *βαλλάντιον* (*marsupium*) was a leather pouch hanging from a girdle. Thieves cut this purse away (hence Plat. *Rep.* 348 *ν. τοῦτ' ἐὰ β. ἀποτέμνοντας*). When the money was carried in the girdle (*ζώνη*) itself, the girdle was cut (*vector zonarius* Plaut. *Trim.* 4. 2. 20).

774. **ὅπερ ἐστ' ἐν Ἀἰδου πλῆθος:** an attraction for *οἵπερ εἰσὶ πλῆθος* ('who are a multitude') rather than *ὅπερ ἐστὶ* . . . (Cf. *Hdt.* 5. 108 *τῇ ἀκρῇ, αἱ καλεῦνται Κληίδες*, Verg. *Aen.* 6. 611 *quae maxima turba est* (after plurals), and e.g. *Pompeius, quod populi Romani lumen fuit* (Cic. *Phil.* 5. 39).

775. **τῶν ἀντιλογιῶν,** 'his argumentations.' **λυγισμοί** and **στροφαί** are words from the wrestling-school, the latter being so frequently applied to tricks of argument or rhetoric that it was borrowed by Latin (*strophæ*). Aristoph. is not thinking of the dialectic skill so much as of the casuistry, encouraging a loose morality welcome to these criminals.

778. **καθῆστο.** The allowable forms of the 3rd pers. are in Attic *καθῆστο* (most common), *καθῆτο*, *ἐκάθητο* (but not *ἐκάθηστο*). Kühner-Blass,<sup>2</sup> ii. p. 227. [The root is *θη-* and the forms in *-ητο* are later than *καθῆστο*.]

ποῦκ ἐβέλλετο; 'and did he not find himself pelted?' (imperf.).

779. ὁ δῆμος: as if there was an ἐκκλησία in Hades.

κρίσιν ποιεῖν: not = κρίνειν (which would require ποιεῖσθαι), but 'to institute (arrange) a trial.' Cf. 785 and ἐκκλησίας ποιεῖν) (ποιεῖσθαι).

781. οὐράνιον γ' ὄσον: sc. ἀνεβόα. The shout went 'sky-high' (cf. *it clamor cielo*). So *Lub.* 357 οὐρανομήκη ῥήζετε φωνή, *Vesp.* 1492 σέλος οὐράνιον γ' ἐκλακτίζων.

783. ὥσπερ ἐνθάδε. Aeneas and Xanthias can boast of little *χρηστὸν* between them. The actor meanwhile makes a gesture including the audience: cf. 276 n.

785. ἀγῶνα ποιεῖν: 779 n. The division of the tribrach after the second syll. in αὐτίκα μάλα is permissible through the close union of the two words. See Starkie, *Vesp.* Introd. p. xl.

787. Σοφοκλέης. Aristoph. does not use the contraction Σοφοκλῆς. The sole exception occurs in anapaestic dimeters inf. 1516 Σοφοκλεῖ (q.v.). But he uses Ἡρακλῆς, as do even the old inscriptions (Meisterhans<sup>2</sup>, p. 161), and Θεμιστοκλῆς. The variation appears to be purely rhythmic, i.e. the contraction may be used in words in -κλέης when the fourth syll. from the end is long, but not (in comedy) when it is short. Hence Ξενοκλέης (86), Ἡερικλέης (*Ach.* 530).

788. μὰ Δε' οὐκ ἐκείνος: exactly our English 'not he!'; lit. 'not that (right-minded) man'; cf. 1144 οὐ δῆρ' ἐκείνος, ἀλλὰ . . and 1456.

ἐκυσσε μὲν: answered by νυνὶ δ' (791); 'but he kissed Aeschylus, I mean (δῆ) when he came down . . and now . .'

790. καέκείνος ὑπεχώρησεν κ.τ.λ., 'and he' (once more emphatically, Sophocles) 'conceded the chair to him (Aeschylus).' The conduct of ἐκείνος is thus strongly opposed to that of Euripides. [The rendering 'and he (Aeschylus)' yielded him a share in his seat' can only have been offered in desperation, through failure to note this force of ἐκείνος. Two persons cannot share a θρόνος, and if Aristoph. had meant anything so improbable as that Aeschylus was prepared to make such an offer, he would have said ἐπεχώρησεν.]

791. νυνὶ δ' ἐμῶν, 'and now (in the present circumstances) he was (viz. when I left them) intending . .'

ὡς ἐφ' Κλειδημῶν. We can only guess at the meaning. Alternatives are (1) that Cleidemides was a gossip, who knew

all the latest news, or at least the news about Sophocles, (2) that we should render 'as Cleidemides once said' = 'to quote (the famous remark of) Cleidemides,' the allusion being to a person of that name who had once declared his intention to sit as *ἐφδρος*, probably in circumstances suggesting the modern political attitude of 'sitting on a rail.' For a similar use of (ὡς) *ἐφη* cf. *Vesp.* 1183 ὦ σκαὶ κάπαιδεντε, *Θεογέτης* *ἐφη*, | μὲν καὶ γὰρ αὖτε μέλλεις λέγειν ἐν ἀνδράσι;

792. *ἐφδρος*, 'third man out' (*suppliciter*), who waits, not necessarily (as the present place shows) to fight the winner, but to take the place of the beaten man if that man is the one whose cause be favours; cf. [Eur.] *Iliac.* 119 *νικῶν δ' ἐφδρον παῖδ' ἔχεις τὸν Ἡλέως* ('you have him to contend with in turn'), *Xen. An.* 2. 5. 10, *Aesch. Cho.* 865 n.

794. *πρὸς γ' Εὐριπίδην*: the *γε* is contemptuous, 'with (a) Euripides, at any rate.'

796. *κάνταῦθα δὲ*, 'and therefore, be sure . . .' [The line suggests a tragic origin.]

*τὰ πάντα*: the generic or comprehensive article, as in *Soph. Aj.* 312 (= 'the whole range, or all sorts, of clever devices'); cf. *Aesch. S. c. T.* 581 *ἐξ ἧς τὰ κενὰ βλαστάνει βουλευόμενα*, *Dem.* 1017 *φανερῶς τὰ ψευδὴ μαρτυρήκασιν*.

797. *μουσικὴ*: not 'their (ἡ) literary art,' but generic.

798. *μειγαγήσουσι τὴν τραγῳδίαν*; 'are they going to test Tragedy by butcher's weight?' lit. 'to act the *μειγαγός* by tragedy?' The verb takes accus. partly on the analogy of *γερονταγωγεῖν*, *παιδαγωγεῖν* *τινα*, but more because of the sense, which approximates to *ιστάσθαι* 'weigh.' See also *τιρο-πώλησιν τέχνην* 1369 n. The usual explanation of *μειγαγωγεῖν* is that on the third day (*κουριῶσι*) of the *Apaturia*, when a child was enrolled in its *φρατρία* (418 n.), a sheep was offered as *ιερίων* (i.e. certain parts were to be burned in sacrifice, the rest to be eaten by the *φάτρες*). On the sheep being brought to the scales—since it was not permitted to exceed a certain maximum, in order to avoid invidious distinctions, and, on the other hand, must not fall below a certain minimum—the *φάτρες* called out *μείον*, *μείον* ('too small!'). That such a sacrifice was actually offered and called *μείον* is undoubted, but the explanation of the latter word is probably a *Volksetymologie*. The *κουρίων* was different.

799. *κανόνες*, 'rules,' i.e. straight pieces of wood or metal placed along surfaces to see that they are level or in line; *πλάσια*, 'cubit-rules' for measuring; *πλάσια ξύριοντα*:

oblong frames, built so as to open or shut into wider or narrower shapes, in order to test the angles of rectangular bodies, or to serve as moulds. [The reading *ξύπηκτα* is less to the purpose and was less likely to be changed.] *διαμήτρους*, 'mitre-squares' (Merry) or 'bevels,' for measuring or making angles of various widths; *σφήνας*, to split the big words and phrases.

802. *κατ' ἔπος*, 'verse by verse.'

804. *ἔβλεπε γοῦν*: a tragic line, and in all probability taken from Aeschylus himself.

806. *ἡμίρκετέην*: preferred to *ἡμίρην*. The process of seeking was protracted and 'they found themselves discovering a want of competent persons.' The sense is perhaps similar to that of the neg. imperf. (i.e. *οἷχ' ἡμίρκετέην σοφοῖς ἀνδράς*) of disappointment (Gildersleeve, *Gk. Synl.* § 216), but both this and the following imperfects are best taken as descriptive or panoramic.

807. *οὔτε γάρ 'Αθηναίοισι συνέβαιν' Αἰσχύλος*. The imperf. refers in the first instance to the same time as *ἡμίρκετέην*, not to the time of Aeschylus' life on earth. He 'refused to meet (come to terms with) the Athenians (in Hades),' i.e. to accept them as judges; cf. 175 *ἐὰν ἐμὲ τί σοι*. The reason of this refusal is to be sought in the alternative interpretation of which *οὐ συνέβαινε* admits, viz. 'he did not agree with the Athenians (when alive).' It is quite in the manner of Aristoph. to play thus upon a primary and a secondary meaning in a set of words. [The real cause of his disagreement could hardly have lain in their want of appreciation of his poetry, for the proofs of that appreciation were numerous both before and after his death. More probably it was due to their dislike of his aristocratic attitude, which was doubtless one of the reasons for bringing up against him the convenient charge of *ἀσέβεια* in divulging mysteries. His withdrawal to Sicily was apparently due to this unpopularity, which may also have caused some unfairness in judging his plays. It is true that Plutarch (*Cim.* 8) has *νικήσαντος τοῦ Σοφοκλέους λέγεται τὸν Αἰσχύλον περιπαθῆ γενόμενον καὶ βαρύνει ἐνεγκόντα χρόνον οἱ πολλοὶ 'Αθηναῖοι διαγαγεῖν, εἰρ' οἷχέσθαι δι' ὀργὴν εἰς Σικελίαν*, and Athenaeus (347 κ) speaks of his being *ἡττηθεὶς ἀδικῶς*, but *λέγεται* is not convincing, and there is nothing in our passage to show that it is the taste of the Athenians which is impugned.]

809. *λῆρόν τε πάντ' ἤγειρο κ.τ.λ.*, 'and he thought everything else (the rest of the world) a farce in the matter of forming an opinion about poets' abilities'; cf. *Lys.* 861 *λῆρός ἐστι πάντα*



πρὸς Κωρύσιαν. *περὶ* in this sense is more often joined with *accus.*, yet cf. Plat. *Ap.* 19 c *et τις περὶ τῶν τοιούτων σοφός ἐστι*, Xen. *Cyr.* 1. 6. 15 *φρονίμους περὶ τούτων*.

811. ἐπὶτρέψαν: sc. διαιτητῇ.

δὴ . . . ἑμπερος ἦν: as being the god of the Dionysia. *ἦ* refers to the time of their decision; cf. *ἐδᾶ* 767.

812 sq. ὡς ὅταν . . . γίγνεται: a moral reflexion, ending the speech and scene after the sententious manner of Euripides; probably a parody.

ἐσπυνδάκωσι is perf. of a state or condition (cf. *τεθαίμακα, πεφρόντικα, πεφόβημαι*). There is a resemblance to the familiar *quicquid delirant reges, plectuntur Achivi* (Hor. *Ep.* 1. 2. 14), which might suggest a common source.

814-829. This chorus is of course a parody, but we do not know of what. There is no sign that it travesties the style of Aeschylus, nor should it be expected to do so, since the reference is no more to him than to Euripides. Their styles are contrasted, and we should not omit to observe how, in describing the behaviour of Euripides (826-829), the language is delicately made to slip along in sibilants (*τὸ σίγμα τὸ Εὐριπίδου*), while in describing that of Aeschylus (822-825) there is a no less deliberate massiveness of sound. As we have lost the original we are compelled to miss most of the humour of the burlesque.

In point of arrangement it seems best to attribute the four-lined stanzas alternately to *ἡμιχόρια α'* and *β'*. Thus the half-chorus A describes Aesch. as the lion preparing to fight with the boar; B then depicts a battle of chariots and horses rather from the point of view of Euripides (820); A returns to Aesch. with a mixture of metaphor between a lion and a storm-wind; after which B pictures Eurip. weathering the storm. [We may, perhaps, be permitted to guess here and there at the original words. Thus in stanza 1 (814-817) *ἀντιτέχνου* suggests *ἀντιπάλου* and *δέυαλον* perhaps *δέυλαβῃ*; in stanza 2 (818-821) *λόγων* may = *λόχων*, *ἐκιδναμένων παρασπίων* is probable, and *ῥήματα* possibly answers to *ἄρματα*; in stanza 4 (826-829) *πλευρόνων* represents *πνευμάτων*, and it is probably a ship which is stercored (*ταῦτ' ἀνελευσσομένη*) dividing the waves (*κύματα δαιούμενη*).]

814. ἐπιβραμέτας. The context (cf. 822) shows that the allusion is not to Zeus (*Il.* 13. 624) but to the lion, the noun being understood, as in *φειράκος* ('snail'), *ἰδρις* ('ant'), etc.

815. ἡγίς' ἄν . . . παρῶθι, 'when he takes a side-long glance at'; cf. Aristot. *H.A.* 9. 45. 5 *ἐν τὸ πλάγιον παρορᾶν*. The

construction of *θήγοντος* is either (1) gen. absol., or (2) after *οδόντα*, i.e. *παρίδῃ ἀξύλαλον οδόντα (τοῦ) ἀντιτέχνου, θήγοντος (αὐτῶν)*. [*περ* ἴδῃ of most MSS. gives an unusual position to *περ*, which should belong to *ἡνίκ' ἄν*. One similar instance is, however, found in Hom. *Il.* 11. 86 *ἡμὸς δὲ δριττόμοι περ ἀνὴρ ὠπλισσατο δειπνῶν* (i.e. *ἡμὸς περ*).]

*ἀξύλαλον* . . *οδόντα*: the adj. is humorous; the goring tusk consists of sharp talk. [If *ἀξύλαβῃ* were in the original it would mean 'keen to seize an opportunity'.]

*θήγοντος οδόντα*: a commonplace concerning the wild boar; cf. Eur. *Phoen.* 1350, [Hes.] *Sent.* 386, Verg. *Il.* 3. 255 *dentesque Sabellieus exiecit sus*.

818 sq. *ἑπολόφῳ* . . *λόγων*: with a change of metaphor to a chariot-fight. The language of Aesch. on the one side (τ. 818) is heroic, wearing the glancing helm and the horse-hair plume (cf. 925) of the epic; that of Eur. on the other (τ. 819) is 'axle-boxes of quibbles' and fine 'carvings of deeds.' These latter expressions are difficult, and, without the original, their choice can hardly be appreciated. But *ἔργα* are deeds in battle (*ἔργα μάχης, πολεμικά ἔργα, ἔργων ἔχουσιν*), and *σμιλεῖματα ἔργων* are 'fine chisellings' = 'subtle finessings' in the way of such operations. *παραξόνια* are either 'linch-pins' or 'naves (axle-boxes),' and this part is used for the whole ('chariot-wheels') by a common poetic device in order to direct attention to the 'whirling' of the wheels. The gen. defines the peculiar *παραξόνια* in this case: 'there will be whirling wheels—of quibbles.'

*σχιυδαλάμων*. For the application of 'splinters' to quibbles cf. *Nub.* 130 *λόγων ἀκρεβῶν σχιυδαλάμοις*, and inf. 881. [*σχιυδ-*, not *σκιυδ-*, is the Attic spelling, being the unasalised form of *σχιδ-* 'chop.']

820. *φωτὸς ἀμυνομένου κ.τ.λ.*: either (1) 'of Euripides, as he defends himself from the mounted phrases of Aesch., the craftsman of brain,' or (2) 'of Eurip., the subtle, as he defends himself from the hero's mounted phrases.' The former is much to be preferred since (a) the bare *ἀνδρὸς* would be awkward and unrhymical without a qualification and unrelated to the adjoining gen., (b) *φρονετικτόνος* sounds more like a distinct compliment, Euripides being *στοματουργός* (826). The stock-in-trade and teacher of Aesch. are his own brain, whereas Eur. is the product of sophistry. *φωτὸς*, when placed in antithesis to *ἀνδρὸς*, naturally suggests a certain attitude of pity.

821. *ῥήμαθ' ἑποβέμενα*, 'phrases mounted on horseback' (or 'in chariots'); cf. 929 *ῥήμαθ' ἑποβήματα*. The expressions of Aesch. are anything but *πείδ* (*puerilia*). *ῥήμα* is wider

than *δρμα* ('word'), and includes either a phrase compressed into a word or a phrase itself (cf. 1155). The reference is not to the length of the compounds of Aesch. (for in point of fact examination shows that these do not exceed those of Eur.), but partly to the boldness of these, partly to the boldness of his condensed metaphors; cf. *Παρ.* 521 *ῥῆμα μυριάμορον* and the expression *ἀμαξίατα ῥήματα*.

822-823. *φρίξας . . βρυχώμενος*. We return to the lion (cf. *Π.* 17. 1136 *τῶν δὲ τ' ἐπισκύνων κάτω ἔλκεται δάσσε καλύπτων*, and note *βρυχώμενος*), but he is speedily confused with a Giant storm-wind. Though *φρίσσειν* is strictly intrans., it may of course take accus. of the hair or other part affected; cf. *Hom. Od.* 19. 416 *φρίξας εὐ λοφίην*. [*Hes., Scut.* 391.

*αὐτοκόμῳ*. There is nothing artificial (no *πηνίκτηρ* or *φανάκη*) about Aeschylus. When his terrible hair bristles up, it is his own.

824-825. *ῥήματα γομφοπαγή . . φύσημα*. It is impossible to relate this logically to what precedes. The *φύσημα* is that of a *γίγας*, e.g. *Τυφώς* (848) or other hurricane-powers; cf. Aesch. *Ag.* 696 *Ζεφύρου γίγαντος αἶσα*. Such a wind tears off the close-rivetted timbers (*δοῦρατα γομφοπαγή*) of ships and buildings. Here, since the *ῥήματα* are those of Aesch. himself, we must take it that they are heavy phrases from his own works, which he rips off and sends whirling at the enemy. With *ἀποσπῶν* cf. 902.

826. *στοματοεργός* ( *φρενοκτόνος* (820). .

*ἐπὶν βασανίστρια* : to be joined; cf. 802.

827. *ἀνελισσομένη*, 'unwinding itself' (as being suppl.); but there is also an allusion to a ship in a storm, which *ἐλίσσεται* in answer to the rudder. In *χαλινούς* the nautical metaphor ('tackle') also underlies the more obvious sense of 'shaking the reins' (i.e. giving full speed; cf. *σελεῖν χαλινούς*). By 'tacking about' and dexterously 'managing the ropes' the ship brings to nought the 'labour of breath' of the storm.

828. *ῥήματα διασπίνη*: breaking up the *ῥήματα* of Aeschylus and whittling them away by critical carping in detail.

[814-829 =

A. *With dreadful wrath of his inmost heart  
Will he rage, that lion of mighty roar,  
When he looks askance at his rival smart  
Giving his tuak, like a cunning boar,  
Its keenest edge for a wordy war.  
In frenzy of soul  
His eyes will roll.*

- B. *Then will he frays where the helmets shine,  
Frays of words with the horse-hair crest ;  
A whirl of quibbles, and chisellings fine  
(Of the chief who does his manful best  
To repuls each charge of the prancing line  
Manœuvred amain  
By the men of brain.*
- A. *But up will he bristle his bushy mane,  
The crest that is all his genuine hair ;  
He'll grimle frown and he'll roar again ;  
From the clamps like so many planks he'll tear  
The massive words, and hurl 'em amain  
With a blast loud blown  
As the Titan's own.*
- B. *The other his slippery tongue will unwind,  
Fine taster of words, fine judge of effect ;  
To envy and malice and all that's unkind  
He'll give loose rein ; he'll mine and dissect,  
Till he quibbles away all the sense he can find  
Contained among  
That labour of lung.]*

830 sq. The scene is now the interior of Pluto's palace. There would be a number of *κωφὰ πρόσωπα* present besides the principals. Aeschylus, Euripides, Dionysus, and Pluto. The two slaves, Xanthias and Aeacus, are now performing the parts of the poets. *μὴ νοῦθέτω* is plainly not addressed to Aeschylus nor to Dionysus, but to some one represented as dissuading Euripides. [*μεθεῖναι* cannot stand, since the act., as in *ἀνέμω*, is only used with gen. when one lets go 'some degree' of a thing, e.g. *χόλον, μάχης*.]

832. *τοῦ λόγου*, 'the plea' or 'statement of the case,' not 'his words,' which would be flat and would require *τῶν λόγων*.

833 sq. *ἀποσεμνύνεται* (sc. *ταῦτα*) . . . *ἄνω . . . ἐπαρτεῖται*. For the contained accus. cf. 12 n. 'He will put on the fine airs of reserve with which he used to act the wonder-monger.'

835. *ὦ δαμόνι' ἀνδρῶν*: in remonstrance (175) to Euripides. *μὴ μεγάλη λίαν λέγε*, 'do not take too high a tone.' We should not render 'boast,' since there was none in the remark. *μέγα* (and *μεγάλα*) *λέγειν* takes its precise meaning from the context.

836. *ἐγῶδα τοῦτον*: sc. *ὁποῖός ἐστι*; cf. Eur. *Med.* 39 *ἐγῶδα τήνδε, δειμαίνω τέ νιν*.

**διόσκεμαι πάλαι**: not to be confused with the idiomatic present **πάλαι διασκοπῶ**. The perf. represents a conclusion long ago reached.

**837. ἀγριοποιῶν**. Since all the rest of the terms refer to style and expression, we must not take this of his subject matter in the sense of the schol., **ἀγριοὶ ἐσάγοντα καὶ ὠμοὶ τοῖς ἥρωσι**, but as = **ἀγριοὶ ποιῶντα**, 'writing like a savago' (as Voltaire said of Shakespeare).

**838. ἀχέλιον ἀκρατὲς ἀθύρων**: see 204 n. With **ἀθύρων** cf. **ἀθύροστος**, Eur. *Hipp.* 886 **ταδε μὲν οὐκέτι στόματος ἐν πύλαις καθέζω**, and the Homeric **ποιὸν σι ἔπος φέγειν ἔρκος ὀδόντων**;

**839. ἀπεριλόλητον**: a word commonly misinterpreted. Lit. 'uninstructed in **περιλαλία**,' just as in the famous **μηδεὶς ἀγνομέτρητος εἰσὶν** the adj. = 'uninstructed in **γεωμετρία**.' To Euripides the true style is that of the **περιλαλος**—chatterer and circumlocutory. Of that poet himself the comedian Teleclides (*Com. Frag.* ii. 372) has **Εὐριπίδης δ' ὁ τὰς τραγωδίας ποιῶν ἵνας περιλαλοῖσας οὐτὸς ἐστὶ τὰς σοφάς**. The schol. is, after all, right, though inadequate, with his **οἷκ' εἰδὼτα λαλεῖν**. [The usual rendering *loquacitate non superantium* (Blaydes), 'not to be out-talked' (Merry), can indeed be got from the word, but is quite inappropriate.]

**κομποφακελορρήμονα**: i.e. he makes **ῥήματα** which are **φακτοῖα** (**φάκελοι**) of condensed expression and are bold and pretentious (**κομπώδεις**). The reference is not to compound words but to close-packed phrases.

**840. ὦ παῖ τῆς ἀρουραίας θεοῦ**, 'O son of the agricultural goddess.' Cleito, the mother of Euripides, is called by Aristoph. (*Theam.* 387, cf. *ibid.* 456) **λαχανοπωλήτρια** ('green-grocer'), and, according to Aulus Gellius (15. 20), she was said by Theopompus (fourth cent. B.C.) *agrestia holera vendentem victum quassasse*. Cf. *Ach.* 478, *Eg.* 19. For the same taunt the comedian here utilises one of Euripides' own verses, **ἀλῆθες, ὦ παῖ τῆς θαλασσίας θεοῦ**; (i.e. Achilles, son of Thetis), probably from the *Telephus*.

**841. σὺ δὲ μὴ ταῦτ'**; sc. **λέγεις**. Mss. have **δὲ με**; but the sense is manifestly 'you talk that way of me!'. Cf. *Ach.* 568 **ταυτὶ λέγεις σὺ τὸν ἀνταγγῶν πτωχὸν ὦν**;

**στομυλίσσυσλεκτάδην**. Comedy is fond of patronymics (cf. 966) used with various belittling implications: 'you (son of a) scrapper-together of baubles' = 'you poor gleaner of small talk'; i.e. the matter of Eur. is often trivial chatter, and unoriginal at that.

842. *πτωχοῦ καὶ βακισυρραπτάδῃ*. 'poet of beggars and stitcher of rags.' Aristoph. dislikes the stage-devises of Euripides for exciting compassion by outward signs of misery. The true artistic manner of arousing the *ἔλεος καὶ φόβος* of the spectators is, according to the best Greek taste and the reasoning of Aristotle, by means of the structure (*σύστασις*) of the piece and the inherent appeal of the tragic situation itself. Eurip. had brought Oeneus, Philoctetes, Bellerophon, Telephus, Thyestes, Iphigeneia and others upon the stage in poverty and rags; Bellerophon, Philoctetes and Telephus were also lame (hence *χωλοποῖόν* 846). The whole passage in the *Acharnians* 410-455 should be read. Cf. inf. 1063.

843. *οὐ τι*: no longer part of current Attic (for *οὐδὲν*) except in this phrase.

844. *καὶ μὴ . . . κότῃ*: evidently a line of Aesch., quoted against himself.

845. *οὐ δῆτα*: sc. *παίσομαι*.

846. *χωλοποῖόν*: 812 n. Note, however, that *χολός* can be used of any maiming.

847. *ἄρ' ἄρνα μέλανα κ.τ.λ.* Victims (*σφαγία*) to the Chthonian powers, including the Titanie and Earthborn (e.g. Typhos), were black; the animals offered (*τεταῖα*) to the celestials were white. In Verg. *Aen.* 3. 120 *nigram Hicmi pecudem, Zephyris felicibus albam* the distinction implies that the Zephyrs, being kindly, are treated as celestial (Harrison, *Proleg.* c. ii *σφαγία*).

848. *Τυφώς*: personified, otherwise *παρασκευάζεται* would scarcely be used. Typhos (or *Τυφών*, *Τιφωεύς*) was son of Tartarus and Gaia.

*ἐκβαίνειν*: *ἐξέρχεσθαι* is a *vox propria* of winds; *Εἰ. 430* *ἔξειμι γὰρ σοι λαμπρὸς ἥδη καὶ μέγας*.

849. *Κρητικὰς . . . μονοψῆδας*. The allusion appears to be double: (1) to what were considered the immoralities in plays of Euripides dealing with Crete or Cretans (e.g. the *Κρήτες*, *Κρήσσαι*, and possibly Phaedra in the *Hippolytus*), (2) to what was regarded as inartistic innovation in his introduction of Cretan *ὑπόρχημα* into his tragedies. In the *Cressai* Acropolis, in the *Crete*s (apparently) Pasiphae, were concerned in matter open to reproach. In the latter piece there was a *μονοψῆδα* of Icarus (schol.). The *ὑπόρχημα* consisted of a solo in which the singer accompanied his song with a more or less pantomimic *ὀρχησις*. Instances are to be seen in *Or.* 960 sqq., 1369 sqq., *Phaen.* 301 sqq. By introducing these Euripides reduces the

part of the chorus in favour of the stage. For dramatic *μορφῶν* in general see Haigh, *Tragic Drama of the Greeks*, p. 363. 'Cretan' defines the species particularly objected to. Cf. Ath. 181 n *Κρητικά καλοῖσι τὰ ὑπορχήματα*.

*συλλέγων*: the word denies his originality.

851. ὦ πολυτίμητ': addressing him as if he were a god - the god of hail. Cf. *Ach.* 759 (corn is) *πολυτίματος, ὅπερ τοι θεός*. Plato (*Euthyd.* 296 n) has ὦ πολυτίμητε. *Εὐθύδημε*, but the ironical application of words in Plato has always to be taken into account.

852. πόνηρ, 'wretched'; cf. Thuc. 8. 97 *πονήρων τῶν πραγμάτων γενομένων*. [The grammarians tell us that *πονήρως*, *μοχθηρὸς* is the accentuation in the moral sense, otherwise *πόνηρος*, *μόχθηρος*.]

854. *κεφαλαιῶ ῥήματι*: variously interpreted as (1) 'a phrase as big as your head,' the termination *-αιος* (regularly *-αιός*) being suggested by e.g. *ἀμαξιαῖος*, *πηχιαῖος*. If this were so, we might suspect that exceptionally large hailstones were sometimes called *κεφαλαιαί*; (2) 'a topping phrase' (*capitali*), i.e. one fit to form the *κεφαλὴ* of a structure; cf. *κεφαλῆς λίθος*, *γωνιαῖον ῥῆμα*. The latter has the better warrant, and includes the point 'with a stone which is a *head*-stone indeed' (in that it strikes the head).

855. *θενὼν ἐπ' ὀργῆς*: the line is tragic in metre and is evidently a semi-quotation.

*τὸν Τέλεφον*: humorously for *τὸν ἐγκέφαλον*. Euripides' brains are represented by his *Telēphus* (and, in the opinion of Aristophanes, that does not say much for them).

857. *ἑλεγχ' ἑλέγχου*: cf. 861 *δάκνειν δάκνεσθαι*. The vivacious omission of *καὶ* or *τε καὶ* (Plat. *Gorg.* 462 A *ἑλεγχέ τε καὶ ἑλέγχου*) occurs chiefly with words expressive of either reciprocity or antithesis. Cf. Eur. *Suppl.* 700 *ἐκτεῖνον ἐκτείνοντα*.

859. ὥσπερ *πρίνος ἐμπρησθεὶς βοῶς*. The rhythm rather makes for joining the participle to *ὥ* than to *πρίνος*, and the sense 'you at once, when you get on fire, begin crying out, like holm-oak' is in the Greek manner. In any case *εὐθύς* belongs to *βοῶς*, since it is not the kindling of *πρίνος* which is immediate, but the crackling which ensues immediately upon the kindling. Among plants which made a loud crackling were *πρίνος*, *δάφνη* (Diogen. Com. *Frag.* vi. 52), *ἀμπέλως* (*Pnc.* 612). For the *πρίνος* cf. *Ach.* 667.

861. *δάκνειν δάκνεσθαι*: 857 n. The metaphor is from cockfighting or quailfighting. Cf. *Eq.* 495 *μέμνησθ' ἐν | δάκνειν*,

διαβάλλειν, τοῖς λόφοις κατεσθίειν. The words τῶν, τὰ μὲν etc. (accus. resp. with δάκνεισθαι) answer to parts of the bird's body. μὲν ('lyric tunes') manifestly puns on the sense 'limbs,' and νῦρα = 'sinews' in both the physical and metaphorical meanings. The other words (Πηλέα etc.) doubtless also contain similar puns which we cannot trace.

862. τῶν, 'the verses' (of the dialogue), i.e. their qualities as such. τὰ μὲν: the lyrics and their music. τὰ νῦρα: the firm-knit structure of the piece. Together these cover what Aristotle in the *Poetics* calls λέξις, μελοποιία and μῦθος (or σίστασις τῶν πραγμάτων).

863. καὶ νῆ Δία τὸν Πηλέα κ.τ.λ., lit. 'yes, and my *Peleus* etc.' Of all these plays we possess fragments. The tone in καὶ νῆ Δία does not imply that Eur. thinks less of these plays than others (though Ar. may), but rather the contrary. The *Acrotus* and *Telephus* have (at least by implication) been assailed by Aeschylus, and Eur. is willing to submit them to the test. In καὶ μάλα τὸν Τηλέφον he permits even his *chef-d'œuvre* to be treated in this way.

Πηλέα: either Πηλέα (a quantity occasionally found in Euripides, e.g. *φονεὶ Ἥρα*. 882, *El.* 763) or Πηλέα (cf. 76, *Soph. Aj.* 104 Ὀδυσσεὺς etc.). The scansion here (whichever it may be) is identical with that in *Soph. fr.* 434 Πηλέα τὸν Αἰδάκειον οἰκουρὸς μόνῃ . .

866. ἐβουλόμην: not = ἐβ. ἀν but lit. 'I was wanting (before the decision was come to).' The idiom is not rare in this word; cf. Aeschin. *Clara.* 2, Lucian, *V.A.* 17, *Tim.* 52 etc., and the similar uses of εἶδαι, ἐχρῆν etc. Goodwin, *M. and T.* §§ 415 sq.

868. ὅτι ἡ πόσις οὐχὶ συντίθνηκέ μοι: a neat turn. When Eur. died, his poetry died, while that of Aesch. lived on. There is also an allusion to the unique distinction bestowed upon Aeschylus in permitting his plays to be reproduced after his death in competition with the 'new tragedies' (schol. on *Arh.* 10 says this was done ψηφίσματι κοινῷ). See Haigh, *Tragic Drama* etc. p. 59. During the next century, however, when old plays were habitually reproduced, it was Sophocles and Euripides, not Aeschylus, who were popular (*ibid.* p. 121).

869. ὥσθ' ἔξει λέγειν, 'so that he will be in a position to quote.'

871. λιβανωτὸν κ.τ.λ.: trials and contests, like other great undertakings, were inaugurated with sacrifice: cf. *Vesp.* 860. Dionysus is here the ἀγωνοθέτης of a wrestling-match.



872. *ὅπως ἂν εὐξομαι*: Aristoph. uses *ὅπως ἂν* with subjunct. or *ὅπως* with fut., but not *ὅπως* alone with subjunctive.

*σοφισμάτων*: substituted for e.g. *παλαισμάτων*, as in the next line *μουσικώτατα* for e.g. *δικαιώτατα* or *δοσιώτατα*.

873. *ἀγῶνα . . τόνδε κ.τ.λ.* The line is tragic in metre and in the omission of the article. [For the latter, however, it must be said that, since the article proper was no part of the older language, the omission may have been familiar in an old-established formula of prayer.]

874. *ταῖς Μοῖσαις*: here the representatives of the *ἐραγῶνιοι θεοί* (including the *Χάρτες*) at the games.

*ὑπόσατε*, 'sing to accompany (my offering).'

875 sqq. In these lyrics we must assume a play upon certain agonistic or gymnastic words at which we can only guess. This is sufficiently indicated by *στρεβλοῖσι παλαίσμασιν* and the general tone, which is in keeping with the last speech of Dionysus; cf. 902 sqq. n. [*γυμνοτύπων* (877) suggests *ἀντιτύπων* or the like, *στομάτοις* (880) represents *σωμάτων*, and probably *ῥήματα* (881) = *ἄμματα* or *στρέμματα*. The word *παρὰπρίσματα* (881) is at least connected in the mind with *πρίω* in the sense 'grip,' for which cf. Soph. *Aj.* 1030 *ζωστήρι προσβέβησιν ἐξ ἀντίγων* and *πρισμός* = *βίαία κατοχή* (Hesych.). Jebb quotes Oppian, *Hal.* 2. 138 *τοχεῖ τ' ἐμπρίει τε*. See editor's note also on Aesch. (*ho.* 424 *ἀπρικτόπλακτα*.) In wrestling the Greeks (like the Japanese) laid special emphasis on nimble devices as opposed to mere strength. These were carefully studied (hence the suitability of *ἐξυετὰς*, *ἄεγμαρμόνους*, *πορίσασθαι*). Plutarch (*Symposiaci* 2. 4:) has it that wrestling is *τεχνικώτατον καὶ πανουργώτατον τῶν ἀθλημάτων*.

877. *γυμνοτύπων*: cf. *Ep.* 1378 *σινερπητικός γὰρ ἐστὶ καὶ περὶαντικός; καὶ γυμνοτυπικός καὶ σαφής καὶ κροιστικός*, *Theom.* 53 (of Agathon) *γυμνοτυπεῖ*. It was an aim of sophistic training in rhetoric that the student should coin *γῶμαι* (*sententiae*). Cratinus invented a word *γυμνοδωκτής*; cf. 1059.

879. *δύναμιν*: cf. *λόγων δύναμις* (eloquence), *δυνατὸς λέγειν*.

880. *πορίσασθαι*: with *δαινοτάτοις*.

881. *ῥήματα*: this word refers specially to Aeschylus, *παρὰπρίσματα* to Euripides. The '(big) phrases' of Aesch. (839, 851) are compared with the other's '(fine) bits sawn off' (for this seems the natural meaning of *παρὰπρίσματα*, not 'nawliust'). With the latter cf. Plat. *Hipp. Mn.* 301 A *κρίσματα τοι ἐστὶ καὶ περιμήματα τῶν λόγων*. *ἐπῶν* belongs

only to *παρπαρίσματ'*. [For the play on wrestling terms see note to 875 *μμ*.]

886. *Δήμητρος* κ.τ.λ. The schol. calls this a line of Aeschylus, and Fritzsche naturally guesses that it comes from his *Eleusiniini*. The tragedian was born at Eleusis, or, as the technical phrase went, *ἐν Ἐλευσίνιος τῶν δῆμων* (τὸν δῆμον wrongly schol.).

887. *εἶναι με* κ.τ.λ.: 387 n.

888. *καλῶς*, 'No, thanks!' cf. 508.

889. *ἔτεροι* κ.τ.λ. There is no justification for this charge in the extant works of Euripides. He is a sceptic as to the traditional character of the gods of the myths, and sometimes clearly expresses such philosophic doubt (e.g. *Tro.* 884 *αμ*.), but he introduces no new deities.

*θεοῖς*: the attraction (for *θεοί*) is hardly to be illustrated by 894 (*q.v.*) but rather by e.g. Aesch. *Suppl.* 1040 *πῶτος ἔ τ' οὐδὲν ἄπαρον* | *τελέθει θέλατορ* *Ἥη* *βοῖ*, Eur. *Ilec.* 771 *πρὸς ἀνδρ'* *ὅς ἄρχει τῆσδε* *Πολυμήτωρ* *χρῶνός*, *Thesm.* 502 *ἐτέρων δ' ἐγὼ* *δ'* *ἥ φασκεν ὠδίνειν γυνή*, *Ter. Andr. (prol.) populo ut placerent quas fecissent fabulas*.

890. *κόμμα καινόν*, 'a new coinage'; cf. *Nub.* 248 *θεοί* | *ἡμῖν νόμισμα οὐκ ἐστὶ*. So Socrates was alleged *καινὰ δαιμόνια εἰσάγειν*.

891. *ἰδιώταις*: not = *ἰδίους*. The word takes its meaning from the context, being opposed either to a public man or to any sort of *τεχνίτης*, as the layman or non-expert to the professional. The gods of Euripides are 'unprofessional,' not in public 'practice.'

892 *αμ*. *αἰθήρ* κ.τ.λ. The sounds are made suggestive of real divinities. Thus *ὀσφραντήριοι* recalls such titles as *προστατήριοι*, *ἀλεξητήριοι*, and *μυκτήρες* has a formal kinship with e.g. *σωτήρες*. In view of *βόσκημα* it is perhaps natural to find in *γλώττης* *στροφίγξ* a play on *γλώττης* *τροφεῖς*, especially as *στροφείς* is another form of *στροφίγξ*. It was common to deify *Γῆ*; then why not *Αἰθήρ*? The divinities chosen are those of sophisticated acuteness and glibness. Euripides is classed with Socrates as belonging to the school of Anaxagoras, of which the popular conception was, of course, quite inaccurate. In the *Clouds* Socrates says (284) *ὦ δῖσσι* *ἄναξ ἀμέτρητ'* *Ἄήρ* . . . *λαμρὸς τ' Αἰθήρ*, and *ibid.* 424 he enumerates as a trinity *τὸ Χάος* *τοῦτ' καὶ τὰς Νεφέλας* *καὶ τὴν γλῶτταν*, *τρία ταῦτ'*. In the case of Euripides it was easy for a contemporary to suppose that 'Air' was his god; of his *frug. incert.* 941 *ὅπως τὸν νοθεύ*

τόνδ' ἀπειρον αἰθέρα | . . . τοῦτον νόμιζε Ζῆνα, τόνδ' ἡγοῦ θεόν  
(translated by Cicero, *N. D.* 2. 25. 65). Democritus also identifies ἀήρ with Ζεὺς (*fr.* 5).

ἔμὸν βόσκημα, 'my nutriment'; cf. *Nub.* 569 μεγαλύνουμον  
ἡμέτερον πατέρ' | αἰθέρα σεμνύτατον βοσθρέμματα πάντων and  
*ibid.* 330. It is implied that the air is an unsubstantial and  
flatulent diet, fit for a sophist's brain.

γλώττης στρόφιγξ: cf. *Nub.* 792 γλωττοστροφεῖν.

893. μυκτῆρες. On the one hand we have μυκτῆρῖζειν,  
μυκτῆρισμός of sneering or 'turning up the nose' (cf. *Hor. S.*  
1. 6. 5 *nasus superciliis adnasci*), on the other the sense (shown  
in *δοφραντήριοι*) of sagacious sniffing or 'nosing out' a matter  
(βίνα κριτικῆν *Poseid. fr.* 1). The two meanings may very well  
go together.

894. ὁρθῶς μ' ἐλέγχων: 387 n., 887.

ὦν ἂν ἀπτωμαι λόγων. Though this may be taken as an  
attraction for λόγουι (cf. 889 n.), it is equally possible to con-  
strue 'that I may bring confutation, whatsoever arguments I  
come to grips with.' ἀπτωμαι keeps up the wrestling metaphor.

895. καὶ μὴν ἡμεῖς γ', 'well, we may tell you, *we* . . .': cf.  
106 n.

896. τίνα λόγων ἐμμέλειαν ἔπιτε δαίαν ὁδόν: so MSS. Apart  
from the uncertain metrical question, the construction (which  
is taken from some parodied lyric) is simple enough. Lit.  
'what λόγων ἐμμέλεια you will enter upon, (in) hostile onset.'  
δαίαν ὁδόν is the cognate or adverbial accus. with ἔπιτε, while  
ἐμμέλειαν is the direct accus. of the thing traversed or  
treated (*odire*). [Some might prefer to call δαίαν ὁδόν 'accus.  
in apposition to the verbal action.'] There is a play upon  
different senses of ἐμμέλεια as (1) τὸ ἐμμελές, elegance of speech,  
(2) the tragic dance (opposed to the comic κόρδαξ and σίκιννις),  
'(tragic) dance of argument.' We may perhaps render by  
'what elegant tragic dance you are going to lead each other.'

897. γλώσσα . . . ἡγέρωνται. If we reduce these words to  
terms of the palaestra, γλώσσα stands for σῶμα and ἡγέρωνται  
for κερύωνται ('trained to perfection')

899. οὐδ' ἀκίνητοι φρένες, 'nor are their wits (for strata-  
gems) sluggish.' That this is the meaning of φρένες should  
appear from the natural list of a wrestler's qualities, viz.  
condition (σῶμα, here γλώσσα), pluck (ἀήμα), quick wit  
(φρένες); cf. note to 875 sqq.

901. sq. τὸν μὲν: Euripides.

κατεργνημένον, 'fined down,' with a play upon the senses of 'filing' a literary or rhetorical style (cf. *limatus*, *limae labor*) and of fining down the body; cf. Aesch. *Suppl.* 717 *θάλλει βραχίον' ἐδ' κατεργνημένοις*, where the schol. explains by *καλῶς ἐν ἡλίῳ γυμνασμένοις*.

903 *καμ. τὸν δ' ἀνασπώντ' κ.τ.λ.* The wrestling style of Aeschylus is less cunning but more vehement. A clear and consistent sense of the whole passage is rather difficult to elicit. That the metaphor of the palaestra is kept up is evident from *ἀλινδθήρας*. The *ἀλινδῆσι* or *κύλισι* was the form of wrestling in which, as opposed to the *πάλη ὀρθή*, the opponents struggled on the ground. The *ἀλινδθήρα* is the *place* for such a contest (*ἡ κατὰ πάλην κοιλίστρα* Eustath.; cf. *κρεμάθρα*, *κολυμβήθρα* etc.), and there is no authority for making it equivalent to *ἀλινδῆσι* itself. The explanation of a schol. *στροφάς, πλοκάς τοῦ Εὐρωπαϊδῶν* is but a loose guess, and the 'long-rolling words' of Liddell and Scott is untenable. [The rendering cannot be 'wrenching up (sc. the words), will rush in and scatter many rolling-places of verses with words root and all.' This does not correspond to anything done in wrestling, nor is the construction of *σσεκιδῶν* defensible. The only natural rendering of *σσεκιδῶν ἀλινδθήρας* is 'scatter the wrestling-ring all about' (i.e. the sandy ground). Nor can we accept 'falling upon him with words (torn up) root and all, he will make havoc of many a rolling-place of verses.' In wrestling one does not fall upon an opponent with a club after the manner of the giant Euceladus (*evolsis truncis* Hor. *lcl.* 3. 4. 55).]

We are therefore reduced to a choice between (1) 'Snatching him up, with his arguments root and all, he will fall upon him and make havoc of many a wrestling-ground of verses'; i.e. Aesch. will lift his opponent, throw him, and go through the *ἀλινδῆσι*, scattering the *ἀλινδθήρα* about in his vehemence: = *ἀνασπᾶσει αὐτὸν καὶ ἐμπεσὼν σσεκιδῶντα*, the present *ἀνασπώντα* expressing the repeated action of the several bouts, while *ἐμπεσόντα* is modal with *σσεκιδῶν*; or (2) '(but the other) using his words root and all, as he tears them up, will fall upon him etc.' In this case *ἀνασπώντα . . . λόγοισιν* (modal dat.) is descriptive of the *style* of Aeschylus in the verbal wrestling, not of any weapon. This gives to *ἀνασπᾶν* a sense elsewhere found of language (*λόγοις ἀνέσφα* Soph. *Aj.* 302), makes an antithesis of the great unpolished diction (*λόγοι αὐτόπρεμοι*) of Aesch. with the 'fined' language of Euripides, and is therefore to be preferred:

*πολλὰς ἀλινδθήρας ἐπών*: the gen. is necessary for definition.

The several sets of verses which are to be treated form the wrestling-grounds for successive bouts.

906. οὕτω. We might construe (1) οὕτω δὲ (χρὴ λέγειν), ὅπως ἐρεῖται . . . , (2) ὅπως δὲ οὕτω(ς) ἐρεῖται δόξαι ('see that you just say bright things'), (3) 'see that you talk in the following way, viz. smart things.' The last is rather awkward; the second is easily supported, so far as οὕτω is concerned (see 625 οὕτω δὲ βαδνίς' ἀπαγαγών and note), but the position of ὅπως is unusual; the first is without objection, and οὕτως ὅπως was a recognised combination; cf. Soph. *El.* 1206 οὕτω δ' ὅπως μῆτηρ σε μὴ πηγνώσεται (i.e. οὕτω δὲ πολεῖ ὅπως . . .), Ach. 929 ἐνδύσαν . . . οὕτως ὅπως μὴ καὶ φέρων κατάρξει.

906. δόξαι: 5 n. In this line Aristoph. virtually reassures his audience as to what is coming.

εἰκώνας: not 'similes,' but 'drawing comparisons,' in the sense of the εἰκασμα which was σκῶμμα καθ' ὁμοιότητα; cf. *Uesp.* 1308 εἰς αὐτὸν ὡς εἶδ', ἦκασεν Ἀντιστρατος ('drew a comparison'). "τοῖκας, ὧ πρεσβύτε, νεοπλαύτω Φρυγί, | κλητῆρ' τ' εἰς ἀχυρμὸν ἀποδεδρακόντι." Such 'odious comparisons' were a familiar exercise of Athenian wit, and were one form of the hackneyed (cf. ἂν ἄλλος εἴποι); cf. *Nub.* 559 where the comparison of *Esp.* 864 is called εἰκὼν. [Otherwise we might render 'neither similitudes (such as Aesch. is fond of), nor platitudes (such as Eur. affects'). But this is rather too much to extract from the words. Moreover Euripides and Aeschylus both employ similes and metaphors, and at least metaphors are freely used in the coming altercation.]

907. καὶ μὲν . . . γε: to be joined; cf. 106 n.

908. ἐν τοῖσιν ἐστάτοισι κ.τ.λ. This, with the forensic τοῦτον, sounds like a commonplace in rhetorical exordia.

910. μέρους κ.τ.λ.: the opinion of the innovator Euripides, not of Aristophanes, who admired Phrynichus.

παρὰ Φρυνίχῳ. 'in the school of Phrynichus.' Phryn. produced plays 511-476 B.C. In the development of tragedy he lies between Theopis (circ. 535) and Aeschylus (flor. 499-456), and may be regarded as the first to give it a true artistic shape, by constructing a serious (though slender) plot, composing lyric choruses of a higher type in both language and music, and devising dances of greater excellence. His chorus (consisting still of fifty persons) sang the bulk of the play. His best known pieces were the *Μιλήτριον ἄλωσις* and the *Φοίνισσος*. For the appreciation of his songs cf. *Ar.* 750, *Vesp.* 220. To him belongs the famous line (borrowed by Gray) λάμψει δ' ἐπὶ τορφοφύλασι παρῆσι φῶς ἔρωτος.

911. *ἕνα τιν' ἄν καθίσεν*: for the iterative *ἄν* with aor. see Goodwin, *M. and T.* § 162, and inf. 914, 920. [*καθίσαι* is the older, *ἐκάθισα* the later Attic form. *καθίσαι* is epic and lyric.] *ἕνα* is to be reckoned with: 'some solitary person.'

*ἐγκαλύψας*: in sign of grief; cf. Hom. *Od.* 8. 92 *κατὰ κράτα καλυψάμενος γοάσκειν*, Eur. *Suppl.* 110.

912. *Ἀχιλλῆα*: in the *Φρίγες* (= *Εκτορος λίτρα*) says the schol., and the writer of the *Life of Aeschylus* states that in this play *Ἀχιλλεύς ἐγκαταλυμένος οὐ φθίγγεται πλὴν ἐν ἀρχαῖς ὁλῆς πρὸς Ἑρμῆν ἀμοιβαῖα*.

*Νιόβην*: in the *Niobe* she is represented as sitting speechless at the tomb of her children for the third part of the play (Auct. *Vil. Aesch.*).

*τὸ πρόσωπον κ.τ.λ.*, 'not showing who the character (*persona*) was' (rather than 'their face').

913. *πρόσχημα*: the sense of the word depends on the context. It is something 'put forward,' whether as a pretext or a fine sample. In Plat. *Hipp. Ma.* 286 *ἄ πρόσχημα δέ μοι ἐστὶ καὶ ἀρχὴ τοιαύτη τοῦ λόγου* the use is similar to that here, which is rather hard to crystallise in English, but amounts to 'a showy introduction.' The picture in front of a modern show, or the setting-out of a shop-window (cf. Fr. *italer*), would be a *πρόσχημα*. In Aeschylus the piece (*ἡ τραγωδία*) which is to come is thus showily advertised.

*γρῦζοντας οὐδὲ τούτῳ*, 'without even thus much of a mutter' (= 'without so much as a mutter'). Cf. *Plut.* 17 *καὶ ταῖς ἀποκρινόμεναι τὸ παράπαν οὐδὲ γρῦ*. The lax plural is adapted to the sense. *τούτῳ* is deictic, with a snap of the fingers: cf. *τιννοῦσι* 139.

914. *οὐ δῆθ'*: sc. *ἐγρῦζον οὐδέν*.

*ῥηίδεν* . . . *ἄν*, 'would go on hurling' (cf. 911). The 'strings of lyrics' are sufficiently illustrated in the *Suppliers* and *Agamemnon*. Any recognised arrangement of the lyrics, e.g. strophe + antistrophe + epode, would form one 'string.' *τέτταρας* is not to be taken literally, but = 'three or four' (*Eq.* 412, *Ach.* 2); cf. the use of *ὀκτώ*, *ἐξακίδεα* (551).

918. *ὁ δαίνα*, 'What's-his-name,' 'our gentleman,' 'the party.' The expression may (but does not necessarily) imply contemptuous or irritated impatience or forgetfulness (cf. *Thesm.* 620 sq.). Here it is commonly taken to refer to Aeschylus, but there is nothing dramatically natural in making Dionysus appear to have forgotten that poet's name, and, if it

really so refers, we must regard it as a colloquial indirectness (like τὸ 552, 554) = 'why did a certain person act like this?' But why should it not rather mean the silent character in his plays?

919. καθῆτο. MSS. give καθέτο, but there is no doubt about the real 'athematic' form (= καθ-η-το) as in κεκλήμην, κεκτῆμην, μεμνήμην, in which the -η- is an indispensable part of the root. Copyists found these forms strange, and corruption was made easier by the identical pronunciation of -η- and -α- in later Greek. [In *Lys.* 149 the MSS. have kept ἐλ . . καθήμεθ' simply because the word was thought to be indicative. In *Plut.* 991 all good MSS. have μεμνήτο.]

920. τὸ δράμα δ' ἂν διήει, 'the play would be getting on' (towards its end, while the spectators were still waiting for the figure to say something).

923. ἐπειδὴ ληρήσῃσι καὶ . . μεσολῇ: the tenses in the frequentative opt. are as much to be distinguished as in ἐπειδὴ ἐλήρησε καὶ τὸ δράμα (ἦδη) ἐμέσου.

924. βόαια. 'fit for an ox,' i.e. of ponderous size and bellowing sound. The writer doubtless had in mind the magnificatory compounds in βου-, e.g. βοῦλιμος, βοῶπις.

925. ὀφρὺς ἔχοντα κ.τ.λ.: i.e. of haughty and intimidating sort: cf. ὀφρὺς αἰρεῖν, ἀνελεταῖς ὀφρὺσι σεμνός and *supercilium*. Antipater (*Anth. Pal.* 7. 34) says of Aesch. ὁ τραγικὸν φῶνημα καὶ ὀφρὺέσσας ἀόδῳ περιώσας. With λῶφους cf. 818. In Aesch. *S. c. T.* 517 Tydens τρεῖς κατασκίους λῶφους | σείει in *terrorum*.

926. οἱμοὶ τάλας: in self-commiseration, with impatience.

928. ἀλλ' ἤ: either (1) in continuation, σαφὲς δ' ἂν εἶπεν οὐδὲν ἄλλ' ἤ . . , 'nothing else except' (cf. 227 n.), or simpler and better, (2) beginning a new sentence, 'but (he gave utterance to) either Scamanders, etc.'

'Σκαμάνδρους' ἢ 'τάφρους.' It is not easy to realise the precise objection here. There is presumably something said by Achilles (912) in the *Πάρις* with reference to his fight with the Scamander (*Il.* 21. 305), and at the trench of the Greek camp (*ibid.* 18. 215 seq.). Perhaps if we possessed the play we should find obscurities of phraseology in the context. It is unsatisfactory to suppose that it is merely the warlike talk of great exploits which is considered too 'robustious.'

929. γρηναίους. αλεῖς is the spelling of Aeschylus (e.g. *Cho.* 246) and is alone found in Attic inscriptions of the best

classical time (Meisterhans<sup>2</sup>, p. 25). A 'griffin-eagle' is an 'eagle of the griffin species'; cf. ἀλκίετος, ουκταίετος. In Aesch. *P. 17*, 829 δειντόμοι γὰρ ζῆρος ἀκραγίς κίνας | γρῦτας φύλαξαι the kinship of eagle and griffin is implied. In the common conception the griffin has a lion's body and an eagle's head and wings.

ἐν ἀσπίδων . . χαλκηλάτοις. Aeschylus is fond of descriptions of warlike blazons and emblems on shields. See *S. c. T.* 479, 526.

ἰπποκρήμνα: cf. 821 ῥήμαθ' ἰπποβάμονα, 1056, and κρηνοποιός as epithet of Aeschylus (*Nub.* 1367). There is no need to read ὑπὲρκρήμνα (from e.g. *P. V.* 437). Compounds in ἰππο- often express size; cf. ἰππαλεκτρύνα 932 n. It is true that these are regularly nouns, but there seems no reason why, if once ἰππο- had acquired the force of μεγαλο- or ὑψηλο-, adjectives should not be similarly constructed. = 'Big beetling phrases.'

931. ἦδη ποτ' ἐν μακρῷ κ.τ.λ., 'in a weary length of (wakeful) night'; from Eur. *Hipp.* 375 ἦδη ποτ' ἄλλως νικτὸς ἐν μακρῷ χρόνῳ | θνητῶν ἐφρόντισ' ἢ διέφθαρται βίαι, to which (or an equivalent lyric passage) allusion is made also in *Eq.* 1290 sqq.

932. τὸν ξουθὸν ἰππαλεκτρύνα. [The anapaest in the fourth foot as in *Nub.* 1427 σκέψαι δὲ τοῖς ἀλεκτρυόνας καὶ τὰλλα βορά τοιαῦτα and inf. 937. To alter to ἰππαλεκτορας is a most arbitrary proceeding, especially in view of the ease with which υ and ι are slurred as semi-vowels. Cf. γενίωv, Ἐριπίωv, etc. in tragic lyrics.] The creature here meant is said by the schol. on *Pac.* 1177 (q.v.) to have been mentioned in the *Μεγαστόνοισ* of Aeschylus, and the compound evidently amused the comedian (cf. *Ar.* 799), who chooses to regard it as a hybrid of horse and barn-door fowl. For the real sense of ἰππο- cf. 929 and e.g. ἰπποσέλινον, ἰππομήμηξ, also the English *horseradish*, etc.). In *Pac.* 181 Aristophanes' own ἰπποκάνθαρος is meant to play upon both senses.

ξουθὸν. It happens curiously that this word possesses two distinct meanings, viz. 'brown' (*fulvus*) and 'clear-voiced' (*argutus*), and it is often impossible to tell which is meant (as in ξουθὴ ἀηδὼν, ξουθὴ μέλισσα). But in the present connexion, and generally where ἀηδὼν is in case, the more natural reference is to the voice. The loud call of the giant Chanticleer is more significant than his colour, and in the picture it would be denoted by his attitude.

933. σημείον: such emblems (σημεῖα, ἐπίσημα, παράσημα, insignia) are commonly said to have been carved or painted on



the prow, while the tutelary gods were placed in effigy at the stern (cf. Verg. *Aen.* 10. 171 *aurato fulgebat Apolline puppis*). But this is to make *σημείον* answer to 'figure-head,' which is individual to a given vessel, whereas *σημείον* is the distinguishing sign or badge of a whole contingent (somewhat corresponding to our flag). That this is the notion here is shown by the plural *ἐν ταῖς ναυσὶν* (presumably the ships of the Myrmidons). We may take it that each vessel bore a picture of a *ξοιθὸς ἱππαλεκτρίων* at the stern, which is the position of the *σημείον* in Eur. *I. A.* 255, where the Boeotian ships are *σημειοῖσιν ἱστολισμέναι* | τοῖς δὲ Κάδμοις ἦν | χρίσειον δράκοντ' ἔχων | ἀμφὶ ναῶν κέρυμβα, *ibid.* 275 *πρώτας σῆμα ταυρόποιον* . . . Ἀλφειῶν.

*ἐνεγράψατο* : i.e. *ἐγγεγραμμένος ἦν ὁ ἱππαλεκτρίων*. The tense indicates the previously existing circumstance which led Aeschylus to use the expression : 'it was a painting . . . to serve as a *σημείον*.'

934. Ἐρῶν : either an ugly bird-like person (as the schol. guesses), or possibly a person with a loud crowing voice.

935. ποίησαι, 'to represent in poetry.' In *καὶ ἀλεκτρυόνα* the particle throws a sarcastic tone upon the noun only : 'to poetise a *cock* !'

936. ποιά γ' ἐστίν. The MSS. favour this as against *ποῖ* *ἐστ*, though the latter might easily be corrupted. *γε* is somewhat difficult, but (1) may belong to the sentence and not to *ποία*, forming (with *ἔδ*) a retort (see Neil, *Append. i.* to *Eq.*, where he also states that most uses of *γε* are developments of 'well,' e.g. 'Oh, well . . .'). Yet *σὺ δὲ γ', ὦ . . .* would be the natural order ; (2) may throw a peculiar tone upon *ποία* (= 'of what precious sort'). The latter is perhaps preferable ; but see *crit. n.*

937. τραγέλαφος : cf. 929. Though treated as entirely fabulous by Plato (*Rep.* 448 *ἂν ὅλον ὁ γραφῆς τραγέλαφος καὶ τὰ τοιαῦτα μυθίητες γράφουσιν*) and Aristotle, the notion of the animal was probably derived from a bearded antelope of SW. Asia (Pliny, *H. N.* 8. 33. 50).

938. παραπεντάμασιν : hangings or tapestries. With *τοῖς Μήδικοις* there is some contempt. These monsters are all very well on Persian tapestries, but not in Greek poetry. For this Persian (or Babylonian) work cf. Hipparchus (*Com. Frag.* iv. 431) *ἔχει θαυδίων ἐν ἀγαπητῷ ποικίλῳ* | Πέρσας ἔχει καὶ γούρτας ἐξέλλει τινὰς | τῶν Περσικῶν. *γράφουσιν* is used of any delineation ; here with the needle (*new* Mart. 8. 28. 17). Cf. *συγράφειν* of such embroidery.

939 sqq. *ὡς παρέλαβον* κ.τ.λ. Euripides 'took over' Tragedy (personified) from Aeschylus and found her dropsical or suffering from excessive corpulence. Acting as her physician he reduces her by exercise and a thinning diet. [Quintilian (2. 10, 6) has the same simile of distention in style.] The words used of the ailment and the cure are all puns or plays upon medical terms. Thus it has been pointed out that *περιπάτους* is both 'walking exercise' and 'argumentations' (cf. 953), and *ἐπιλλοίσι* suggests *ἐπιυλλοίσι* (Merry). Similarly *κομπασμάτων* and *ῥημάτων* glance at words implying indigestible or flatulent diet and its results, *ῥημάτων* almost certainly standing for *ῥευμάτων* ('humours'). *τευτλίοισι* is probably meant to suggest *τευτάρων* (of fussy trifles). *στομαλμάτων* alludes to some pounded herb medicine, and *βιβλίων* at once recalls *τρύβιων*.

*παρέλαβον* . . *παρὰ σοῦ*: the repetition of the *preps.* after the compound verb is usual in Aristoph. and becomes regular in prose; cf. 982, 1013.

*εὐθύς*: with *ὡς παρέλαβον*. The word which would in the English idiom belong to *ισχυάνα* is in Greek rather joined to the temporal relat. or participial clause (corresponding to the familiar τοῦ θέρος *εὐθύς ἀρχομένου* οἱ *Ἡεροπονήσοι* *ἐσθλόν* Thuc. 2. 47). Here we might have had *παρελαβὼν εὐθύς τὴν τέχνην*, 'immediately on taking over.'

941. *ισχυάνα*. [Not *ισχυήνα*. For the facts concerning aorists of *-αίνω* see Rutherford, *New Phryn.* pp. 76-78.] The word is medical; cf. Hippocr. 1254 *α* *οἰδήματα* . . *ισχυαίνει*, Plat. *Rep.* 561 *c* *ὑδροποτῶν καὶ κατισχυανόμενοι*, *Arch. P. V.* 396.

*τὸ βάρος*: the weight of flesh; though in reality Eur. also reduces the *gravitas* of the poetry. *ἀφείλον*: frequent of removing vexations, etc.

942. *ἐπιλλοίσι*. 'versicles.' The same dimin. is applied to the lines of Euripides in *Ach.* 398, *Poc.* 522. They are light and slight things as compared with the packed line of Aeschylus.

*περιπάτους*: with allusion to the other sense *διατρυβαῖς* (cf. 953).

*τευτλίοισι λευκοῖς*, 'white beets,' which had a mild laxative effect (*εὐκοῖοι* Dioscorides). Cf. Plin. *H. N.* 19. 8 *candida* (*betis*) *soli atris molice, nigris inhiberi*. Mart. 3. 47. 9 *mirumque ventri non inutilis betas*. There is also a play on *τευτάρων*, and *λευκοῖς* in the secondary intention implies 'bloodless' or 'colourless' commonplace.

943. ἀπὸ βιβλίων: of e.g. Anaxagoras (cf. Plat. *Ap.* 26 ε). The expression both denies originality to Euripides (cf. 841) and also mocks at his philosophic originals, which are, after all, but *στωμάματα*. For the reading of Eur. see his own *Alcristis* 962 sqq., and, for his collection of books, Athen. 3 A. *τριβλίων* is suggested in *βιβλίων* (cf. Alexis, *Com. Frag.* iii. 448).

944. ἀντίτροφον μονοδίας κ.τ.λ., 'I began to feed her up on monodies, with a blend of Cephisophon.' *μονοδίας* plays upon some light species of food and *Κηφισοφῶντα* is pungently substituted for 'vinegar.' That Cephisophon and *ἄξος* were in some way connected (*ἄξος* or *ἄξις* being perhaps his nickname) appears from v. 1445 (=1453). There is a double sting in the name: (1) Cephisophon, an inmate of his house (cf. 1408), was reputed to help Eur. in his plays, particularly in the lyrics (schol.). Cf. 1444 (=1452) and the frag. of Aristoph. in *Vit. Eurip.*: (2) the character of Cephisophon was said to be in keeping with the 'Cretan' immorality of the monodies (849 n.).

945. ὁ τὸ τόχον, 'the first thing that came (up).' The dramatic method of Euripides was not to 'rush in (to his subject) and create a muddle,' but to begin in an orderly and lucid manner with an explanatory prologue (at which prosaic proceeding Aristoph. is, of course, mocking); see, for example, the *Ion*, *Heracles*, and *Bacchae*.

ἐμπειρῶν ἱφύρον: cf. *Eq.* 545 κοῖκ ἀνοήτως ἐσπηδήσας (on to the stage) ἐφλυδάρει, Hdt. 3. 81 ὥσπερ ἐμπειρῶν τὰ πράγματα δεινὸν τοῦ.

946. τὸ γένος . . τοῦ δράματος, 'the pedigree of the play,' i.e. the happenings which had led up to it, or events which engendered it. The word *γένος* is chosen for the sake of the familiar hit at the birth of Euripides (cf. 840 n.).

949. οὐδὲν κ.τ.λ., 'I permitted no idle (element) in the play,' i.e. every character had something to say or do. This might have been expressed by οὐδένα (no *persona*). With οὐδὲν no definite word (e.g. *πρόσωπον*) should be supplied.

949. οὐδὲν ἦσαν: i.e. as freely as the *λευθέρος* and *δεσπότης*. The women and slaves of Eur. are permitted to speak with as much rightness and understanding. This was unusual, and Aristotle (*Poet.* 15), while requiring that *ἦθος* in tragedy should be *χρηστὸν*, also requires that they should fit their several classes, καὶ γὰρ γυνή ἐστὶν χρηστὴ καὶ δοῦλος, καὶ τοὶ γε ἴσως τοῦτων τὸ μὲν (the woman) *χείρων*, τὸ δὲ (the slave) *δύως φαῦλός ἐστιν*. In the *Agamemnon* of Aesch. the large part of Clytaemnestra is explained by her possessing *ἀνδρόβουλον κέαρ*. Origen (c. *Cels.* p. 356) says that Eur. *κωμωδεῖται* because he

puts into the mouths of *βάρβαροι ἢ γυναῖκες ἢ δοῦλοι* the language of philosophy (cf. *Ach.* 400 sq.).

952. *δημοκρατικόν*: i.e. on the principle of the equality of man.

*τοῦτο μὲν=τοῦτό γε*, a use frequent with demonstr. and personal pronouns (Kühner-Gerth ii. p. 140).

953. *οὐ σοὶ γάρ . . κάλλιστα*, 'you are not the man to make the best of a case about *that*.' The adverb is used (instead of *κάλλιστος*) with an eye to the sense, which=*οὐ σὺ περίπατος ἀν ποιοῖο*. *περίπατος*=discussion of a theme (originally carried on while walking). The reference is to the aristocratic leanings of the Socratic circle, including Plato, Xenophon, Critias, and Euripides. Some suppose an allusion to the withdrawal of Eur. to the court of Archelaus.

954. *τούτουσι*: always deictic, 'these spectators here.'

956. *λεπτῶν τε κανόνων ἐσβολάς*: sc. *εἰδῶσα (αὐτοῖσι)*. Eur. taught the audience new finical and carping methods of mechanical criticism. Among the abilities implied in *λαλεῖν* was the ability to talk 'literary judgment'; cf. 799.

*ἐσβολάς*: not=*προσβολάς* ('applications'), but 'invasions' or 'introductions' (= 'new fashions'); cf. Eur. *Suppl.* 102 *καιὰς ἐσβολὰς ὁρῶ λόγων*, inf. 1104.

*ἐπῶν . . γωνιασμούς*, 'tests of the corners of verses,' viz. to see if their angles and edges are true.

957. *νοεῖν κ.τ.λ.*: the intellectual and moral results of the smartness of *διάνοια* exhibited in the Euripidean drama.

*ἔριν τεχνάζειν*: mss. give *ἔρῃν*, but all editors feel that the word is out of place. It could only be defended as a deliberate surprise, but even the surprise is clumsy. The comedians do not, in a considerable list of works, insert one and one only which is out of keeping with all the rest. *ἔριν τεχνάζειν*= 'contrive a disputatious caption'; cf. *ἐριστικοί* and inf. 1105 *ὅτι περ οὖν ἔχεται ἐρίξειν λέγεται*.

958. *κάχ' ὑποπτεύεσθαι*: in all probability Aristoph. is hinting at the suspicious jealousy entertained by the people as to the designs of the oligarchical party.

959. *εἰκότα πρᾶγματ' κ.τ.λ.*: this is not merely a claim to be a realist from the artistic point of view. He claims also that his themes, touching everyday realities, are a useful practical lesson. For the supposed function of a poet as teacher see 1008 sqq. n. The repetition in *οἷς χρόμῃ*, *οἷς ἐθένομεν* is intended to press home the point. For the ex-

pression cf. *Vesp.* 1179 *μή μοι γέ μύθοις, ἀλλὰ τῶν ἀνθρωπίνων, | οἷος λέγομεν μάλιστα, τοῖς κατ' οἰκίαν*. In 980-88 Dionysius reduces these lessons of the *οἰκία* to the absurd.

*εἰσάγων*: the proper word of a theme, as *παράγων* (1054) is of a *πρῶτον*, brought on the stage.

982. *ἀπὸ τοῦ φρονεῖν ἀποσπᾶσας*: for the repeated prep. cf. 939 n. Editors take *ἀποσπᾶσας* transitively, 'having torn them from their reason,' but it is worth while considering the alternative of an intrans. use (as in *ἀποσοβεῖν*). For this cf. Xen. *An.* 1. 5. 3 *πολὸν γὰρ ἀπέστα φεύγονσα*, Lucian, *Iscr.* 11 *ἐπεὶ δὲ κατ' αὐτὴν τὴν σελήνῃ ἐγενόμην πάμπαν τῶν νεφελῶν ἀποσπᾶσαι*. 'You got off the track' (lit. 'pulled off') is the more probable meaning.

*ἐπιληπτον*: imperf. of attempt. Aristotle (*Poet.* 25) desires *ἐκπληξίς* in tragedy, but that effect must come from the intrinsic power of the situation, not from any trick.

983. *Κύκνους*: Cycnus, son of Poseidon and ally of the Trojans, was defeated by Achilles in battle. The peculiar flight with the invulnerable Cycnus and his transformation into a swan when throttled by Achilles are told by Ovid (*Met.* 12. 72 sqq.).

*Μέμνονας*: Memnon, also on the Trojan side, was son of Eos and Tithonus. Aeschylus wrote a *Memnon*, in which that hero (who possesses *ἡφαιστόνεκτος παροπλίας*) is slain by Achilles, but obtains immortality through the prayer of his mother. The *Ψυχαστασία* of Aesch. also dealt with these events.

*κωδυνοφαλαρωάλους*: driving horses with bells on their trappings. Bells, as a means of creating *φόβος*, appear in Aesch. *S. c. T.* 373 under the shield of Tydeus, and in [Eur.] *Rhes.* 306 on the frontlets of the horses of Rhesus (cf. *ibid.* 383 *κόμπους κωδυνοκρότοις*).

984. *τοῖς τούτου τε κάμῳ γ'*: the reading is somewhat dubious (*κάμῳ γ'* and *κάμῳ* with hiatus being the variants). Dobree's *κάμοις* recalls two common idioms: (1) gen. paralleled by possessive adj., e.g. Eur. *H. F.* 213 *πατὴρ ἀν' ἐλθ' σὺς τε καὶ τοῖσιν*, *Bacch.* 1277 *ἐμὴ τε καὶ πατὴρ κοινῶς*; (2) possessive adj. accompanied by gen. of the same person, as in *τὰ ἐμὰ κακὰ τοῦ κακοδαίμονος* or *nostros vidisti flentis ocellos*. On the whole it is better to choose the reading for which there is ms. support. *γ'* belongs to the whole expression, i.e. = *γνώσει δὲ τοῖς γέ μαθητὰς ἐκατέρου*.

*μαθητὰς*: not in the strict sense, but as representing the

respective influences. A poet has 'disciples' in the shape of those who affect him and who mould themselves on his characters.

965. *τουνουμηνί*: a frequent position of the deictic *-ε*; cf. *νενυμηνί*, *νινδι*, *τοιτογι*. More curious is the position of *μην* and *γι* in *ενμεντευθενί*, *ενγετευθενί*.

*Φορμισιος*: this proper name is used in *Eccl.* 97 as a synonym of 'hairy part.' Hence the following reference to *ἐπὶ μῆνῃ* ('moustache'). A Phormisius was one of those who 'came back with the people' after the tyranny of the Thirty (403 B.C.). But this does not prove that our P. was this popular leader.

*Μεγαλινερός θ' ὁ Μανῆς*: we know nothing of Megacetus. A variant is *Μάγνης*. The schol. (who appears to be guessing) says that he was *αὐθάδης καὶ τῶν στρατηγόντων*. If *Μάγνης* is right, there may very well be a reference to the proverbial *ἔβρος* of the Magnesians (Ath. 525 c, Theogn. 603 *ταῦδε καὶ Μάγνητας ἀπώλεσαν ἔργα καὶ ἔβρος*), i.e. he is *ὁ ἔβροστις*. [Also there might be a hint at non-Attic parentage.] The alternative *Μανῆς* (or *μάνης*) has been variously explained as (1) a common name for a Phrygian slave (*Σίπρος ἢ Μανῆς* Dem. 1127); but this is quite unsuited to the context; (2) = 'unlucky gambler' since, according to Pollux (7. 204), *μάνης* is the name for an unlucky throw. Merry renders this notion by 'Mr. Denecace.' But we may also, and with more probability, suggest that it refers to the game of *κότταβος*. In this the *μάνης* is a bronze figure, upon the head of which the *πλάστιγξ* descends when the *λάραξ* strikes it fairly. Such a *μάνης* may have had a conventional appearance, which Megacetus strikingly resembled.

966. *σαλπιγγολογυπηνάδαι*: for the patronymic cf. 84 n. The sense is 'sons of trumpet, lance, and moustache' = 'Black Mousquetaires' (Merry). But (since no compliment is intended) the sense is perhaps more exactly 'whiskered to suggest lance and trumpet,' i.e. with hairy faces which look swaggeringly martial, while their owners may be little of the sort. A proverb for a fire-eater was *λόγχαρ ἐσθίων*; cf. 1016 *πνέοντας δόρυ καὶ λόγχαρ*. For soldiers and hair, cf. *Iuv.* 14. 194.

*σαρκασμοπιτυοκάμπται*: they are *πιτυοκάμπται* so far as their sneering looks go. The reference is to the legendary brigand of the Isthmus, Sinis (or Sinnis), who tied his victims between the heads of two pines which he had dragged together, and then let the trees fly up and apart. He was himself treated by Theseus in the same manner (Plut. *Thest.* 8, Ov.

*Mt.* 7. 441). Hence *πεισιόκαμπης* = 'merciless bandit,' and the noun named put on that appearance. The schol. is probably right in his *ὡς σαρκάζοντας μὲν καὶ προσποιούμενους τὰ πολέμακα, οὐκ ἀληθῶς δὲ τοιοῦτους*.

967. *Κλειτοφών*: probably the man whose name is given to a dialogue falsely attributed to Plato. He belonged to the Socratic circle (*Plat. Rep.* 423 n). The schol. apparently possessed more information, since he explains *ὡς ἀργός ἐκωμῆδαι*.

*Θηραμένης*: 540 n.

968. *σοφός γ' ἀνὴρ*: 652 n.

969. *ἦν κακοῖς πον περιπέσῃ καὶ πλησίον παραστῇ*. This is quite sound, and there is no need to attempt *τις* for *πον* or to make *καλ* = *ἦ*. *περιπέσῃ* is not 'incur' (i.e. 'suffer from'), but 'get in the way of' (= *ἐντρέχῃ*). Following a certain path Ther. may 'find himself meeting trouble and get very close to it.'

970. *πίπτωκεν*: prof. of complete (and also immediate) realisation: 'there he is, (at once), clear outside.' This, as well as the aorist, forms a gnomic tense (Gildersleeve, *Gk. Synt.* § 257, Goodwin, *M. and T.* § 154). Cf. *Vesp.* 492 *ἦν μὲν ὠρήται τις ὀρφνός, μεμβράδας δὲ μὴ 'θέλῃ. | εὐθέως εἰρηχ' ὁ πωλῶν κ.τ.λ., Eq.* 717 *τῷ μὲν ὀλίγον ἐντίθη, | αὐτὸς δ' ἐκείνου τριπλάσιον κατέσπασας*, Theogn. 109 etc. The metaphor is from the fall, lucky or otherwise, of dice. Theramenes is always in luck. Cf. *Soph. fr.* 763 *δεῖ γὰρ εὖ πίπτουσιν οἱ Διὸς κῆποι*, Aesch. *Cho.* 967, Shak. *Hamlet* 4. 7. 69 *It falls right*.

*οὐ χίος ἀλλὰ Κέος*. In dicing with *ἀσπράγαλοι* (marked on four sides) the worst throw was called *χίος*, the best *κῶος* (corresponding respectively to the Latin *annus* and *Venus*). Aristotle (*H. A.* 2. 1. 34) gives *τὰ κῶα* as the inner, *τὰ χία* as the outer sides of the knuckle-bones, and probably these words had originally nothing to do with the islands of Chios and Cos, although such an association would naturally be imagined. Since Theramenes (*Plut. Nic.* 2) *εἰς δισγένησαν ὡς ξένος ἐκ Κέω λελοιδορήσθαι*, Aristophanes substitutes the sneering word *Κέος* for *κῶος*, punning upon the names of the two islands. There seems, however, to have been no real ground for the charge of Cean birth.

971. [Euripides sings the following lines and Dionysus then takes up the tune.]

*τοιὰθ' αὖ μετ' ὅσσιν*. For the crasis in *μέντρον* cf. *Ecol.* 410 *μέντρον φασκεν*, *Vesp.* 159 *μοῦσ' ἔχουσιν*.

976. τὰς οἰκίας οἰκεῖν; 105 n.

979. τίς τοῦτ' ἔλαβε; Bentley's τὸδ' ἔλαβε is based on the frequent confusion of τὸδε and τοῦτο, but the metrical objection is not certain. In *Nub.* 1386-1389 there are three lines of the scansion  $\approx = | \cup - | \approx = | \cup \cup$  against one of the scansion  $\approx = | \cup - | \approx = | \cup \cup$ , and even in the trimeter dialogue a tribrach sometimes stands in the last foot (Introd. p. xxxviii.)

980 *sq.* Dionysus playfully speaks as if the extremely economical habits just now prevailing at Athens were the outcome of Euripidean teaching. In reality the pinch of the war was being severely felt, and it interfered with the previous conception of behaviour becoming to a gentleman (*ἐλευθέρος*). The word *Ἀθηναίων* has its point. [There may also be a hit at parsimony and suspicion in public expenditure.]

981. εἰσίων; *sc.* οἶκῳ.

983. ἡ χύτρα; some cheap crockery pot, which nevertheless he misses.

985. μαινίδος, 'sprat': a poor little cheap fish (Mart. 12. 32. 15 *inutiles marinus*).

τὸ περυσινόν, 'which I bought (only) last year.' Even an earthenware basin and its date are remembered. *τέθνηκε* suggests parody.

987. τὸ χθιζινόν. 'left over from yesterday.' Cf. Iuv. 14. 129 *hesternum . . . minutat*.

990. κεχρηότες: a proverbial expression for gullibility. Cf. *Eg.* 755 (of the *ἄνθρωποι*) and 1263 *τῇ Κεχρηαίων πόλει*.

*Μαμμάκυθοι*. The word is plainly connected with *μάμμη* (cf. *βλατομάμμος* *Nub.* 1001), and was used proverbially like *Μαρσίτης*, *Μελιτῖδης*, *Κόροιβος* etc. for a 'simple Simon' or 'Milk-sop.'

991. *Μελιτῖδαι*. Whatever may be the true spelling of the ordinary word, this is to be here accepted, as being an attack upon a Meletus (cf. 1302). *Μελιτῖδης*, the current form, is apparently connected with *μέλι* (cf. *βλατομάμμος*). But the familiar use of *ἡδὲς* and *γλυκὺς* as 'sweet innocent' (*Plat. Rep.* 337 b, *Hipp. Ma.* 288 n) suggests that sense rather than 'Sugar-Baby.'

[992 *sqq.* This chorus is supposed to be antistrophic to 895-904. The assumption involves difficulties (otherwise unfelt) in the metre of both portions, and it appears better to admit a general similarity without pressing exact correspondence.]



992. τάδε μὲν Λεύσσει κ.τ.λ. The *Myrmidons* of Aeschylus began with this line. We may assume that the passage contains further parody or semi-quotation. Aesch. is identified with his own Achilles, through the same characteristic qualities of anger and sullenness.

995. ἐκτὸς οἴσει τῶν ὀλῶν: a metaphor from chariot-racing. The particular race-course at the end of which 'the olives' were planted is naturally one familiar to Athenians, used especially at the Panathenaea. A driver should round the turn short of these, but an unmanageable team might carry him out beyond them. Cf. Aesch. *Cho.* 1021, *P.* *V.* 909 for the expression ἐξ (δρόμου) φέρειν.

999. συστειλας ἀκροῖσι κ.τ.λ., 'take in reefs, and, using but the edge of your sails, then bring her (round to the wind) gradually.' ἄξιος appears to be a nautical expression. While the gale of his anger is strong he should shorten sail, but, as it settles down, he may come round to the gentle wind of an even temper.

ἀκροῖσι: i.e. not catching the wind on the full sail, but only on a narrow strip at the top when reefed. Cf. Eur. *Med.* 523 ὥστε ναὺς κεδνὸν οἰακοστρόφον | ἀκροῖσι λαίφου κρασπέδοις ὑπεκδραμῖν.

1001. μᾶλλον μᾶλλον, 'more and more' (= 'gradually'). Cf. Eur. *I. T.* 1406 μᾶλλον δὲ μᾶλλον πρὸς πέτρας ἢι σκάφος, Catull. 64. 275 *magis magis increscunt*.

1004. ἀλλ' ὦ κ.τ.λ. Before what is technically known as an *ἀγών* of the following kind, it is regular for the Coryphaeus to speak two lines of exhortation beginning with ἀλλὰ . . and adopting the metre to be employed (Zielinski).

τυργώσας ῥήματα σεμνά: i.e. Aesch. first raised tragic diction to dignity (σεμνά being proleptic). Cf. Hor. *A. P.* 230 (*Aeschylus*) *dornit magnimque loqui nitique cothurno* and Antipater (quoted in v. 925). For the metaphor cf. Milton's 'build the lofty rhyme,' and Aristophanes' own claim to have done a similar service to comedy, *Pac.* 749 ἐποίησε τέχνην μεγάλην ἡμῖν ἀπέργωσ' οἰκοδομήσας | ἔπεισεν μεγάλοις καὶ διανοίαις κ.τ.λ.

1005. κοσμήσας τραγικὸν λῆρον. It may be suggested that point is given to this expression if there is an allusion to the proverbial Σάβραν θάχει, ταύταν κόσμεν. Aeschylus had for his province tragic diction, and that he adorned. λῆρον also gains if it is thus a *παρὰ προσδοκίαν* pun upon κλήρον ('demeanor' or 'province'). The Coryphaeus does not mean that all

tragically is λήρος, but that, 'when λήρος occurs in tragedy, you knew how to give it a fine air.'

τὸν κροῦνδν ἀφίει, lit. 'set the spout going.' Cf. *Eq.* 89 κρονοχυτρολήραιον εἰ, Cratin. *fr.* 186 δωδεκάκρονον τὸ στόμα (with allusion to the public fountain Ἐννεάκρονος).

1007. εἰ . . δεῖ: rather than δεῖ after verbs of the sense of ἀγανακτεῖν (e.g. μέμφεσθαι, δεινὸν ποιεῖσθαι etc.). Cf. Plat. *Lych.* 194 A ἀγανακτῶ εἰ οὔτωσι ἃ σοῦ μὴ εἶός τ' εἰμι εἰπεῖν.

1008. ἀπόκριναι: turning suddenly and accosting his opponent.

θαυμάζειν, 'pay respect to.'

1009. δεξιότης κ.τ.λ. As is shown by the use of καὶ . . τε . . (which cannot = καὶ . . καὶ . .), there are only two grounds given, viz. (1) δεξιότης. (2) νοθεσία δεῖ τε βελτίους κ.τ.λ. The τε-clause is in fact exegetic or amplificatory to νοθεσία. [The slight misplacement of τε is frequent (Kühner-Gierth ii. p. 245). Cf. 1070.]

δεξιότης: not with any special reference to what Aristotle calls the δίδουα or intellectual power pervading tragedy, but in the sense of technical ability as playwright. Cf. 71 δέομαι ποιοῦ τοῦ δεξιού, 762.

νοθεσίας: the moral and intellectual influence upon the audience, through the wise γνώμαι uttered and the high ἥθη delineated.

δεῖ βελτίους τε κ.τ.λ. Aristophanes is with those who treat a poet as a teacher (1054 sq.). This was the common Greek view, the notion of the poet as simply an artist being held by a minority. See Butcher, *Aristotle's Theory of Poetry and Fine Art*, cap. v., and cf. Strab. 1. 3 ποιητὴν γὰρ ἔφη (sc. Eratosthenes) πάντα στοχάζεσθαι ψιχαγωγίας, οὐ διδασκαλίας. τοῖναρτίων δ' οἱ παλαιοὶ φιλοσοφίαν τινὰ λέγουσι πρώτην τὴν ποιητικὴν, εἰσάγουσαν εἰς τὸν βίον ἡμᾶς ἐκ νέων καὶ διδάσκουσαν ἥθη καὶ πάθη καὶ πράξεις μεθ' ἡδονῆς. See also Hor. *A. P.* 333 sqq.

1012. παθεῖν: the full legal formula is παθεῖν ἢ ἀποτεῖναι.

φῆσεις, 'will you admit' (καταφῆσεις), as in e.g. Soph. *Ant.* 442 φῆς ἢ καταρῆ μὴ δεδρακέναι τάδε;

τεθνάναι. Dionysius forgets that he is not in the land of the living. For the perf. cf. 970 n. and Thuc. 8. 74 ἴσα, ἦρ μὴ ὑπακούουσι, τεθνήκωσι.

1013. παρ' ἐμοῦ παρεδέξατο: cf. 939, 962.

1014. τετραπήχες, 'sixfooters.' Cf. *Vesp.* 553 ἄνδρες μεγάλοι

καὶ τετραπῆχει, Shak. Rich. III. 1. 4. 156 *Spoke like a full fellow!* The πῆχυν was 18½ inches.

**διαδρασιπόλις.** The proper translation is 'citizens of Diadrasipolis' or 'men of Shirkton.' According to the classical Greek idiom the said town would be named Διαδράσει πόλις (not Διαδρασιπόλις). Thus 'Megaloipolis' is Μεγάλη πόλις, with ethnic Μεγαλοπολίτης. In *Eq.* 817 μικροπόλις = 'citizens of ἡ μικρὰ πόλις,' *Ach.* 635 χαννοπόλις = 'men of Χαύνη πόλις.' At v. 1114 the schol. has the expression διαδιδράσκοντας τὰς στρατείας, and the allusion here is to that sense. Cf. *Ach.* 600 ὥρων πολιοὺς μὲν ἄνδρας ἐν ταῖς τάξεσι, | ρεαρίας δ' ὁμοῖς εὐ διαδεδρακότας.

[As merely equivalent to 'shirking citizens' the compound would be irregular, though tragedy has such forms as ἀριστόμαντις, προβουλόταις, καλλίταις, in which the first element is equal to an adj. qualifying the second. We cannot, again, understand it as = διαδιδράσκοντας τὴν πόλιν (i.e. its duties). This would be διαδρασιπόλεις (cf. φιλοπόλεις).]

1015. κοβάλους: 104 n.

1016. πνέοντας δόρυ κ.τ.λ. Cf. Hom. *Il.* 24. 364 μένεα πνέοντας Ἀχαιοί, [Eur.] *Rhes.* 786 θυμὸν πνέουσαι, Cic. *ad Att.* 15. 11 *Martem spirare dicere*. λόγχας probably refers to the cavalry, δόρυ to the infantry.

1017. ἐπταβόλους: with a play upon (1) the proverbial shield of Ajax (ἐπταβόειον *Il.* 7. 219, ἐπτάβοιον ἀρρηκτον σάκος Soph. *Aj.* 572), and so implying 'courage of an Ajax,' and (2) 'equal to seven oxen,' 'of seven ox-power' (Paley), with an allusion to αἰρου θυμῷ.

1018. αἰ δὴ χωρεῖ κ.τ.λ., 'There you are! the trouble is upon us' a current colloquial expression. Cf. *Nub.* 906 ταῦτι χωρεῖ καὶ δὴ τὸ κακόν, *Vesp.* 1483. καὶ δὴ lit. = 'e'en in fact'; thence practically = ἦδη.

κρανοποιῶν αἶ, 'hammering away at his helmets' (Merry), referring to τροφαλαίας and πήληκας. Aeschylus is charged with a particular fondness for introducing helmets and crests (κράνη καὶ λόφους διηγουμένος schol.). In -ποιῶν there are the two senses 'make' and 'poetise' (helmets). It should also be observed that αἶ is frequent in indignation, though more especially in questions. Cf. *Eq.* 336, 338.

ἐπιτρίψαι, 'will be the death of me' (with boredom). Cf. *πολεῖς* 1245 n.

1019. οὕτως. 'as you say' (cf. 1014).

γονυαίους ἡδίστατας: without εἶναι. Cf. Eur. *El.* 376

(πενία) διδάσκει δ' ἄνδρα τῇ χρεΐ λαόν, *Met.* 295 χρῆ δ' οὐποδ' . . . παῖδας περισσῶς ἐκδιδάσκεισθαι σοφούς.

1021. Ἄρεως μαστόν, 'full of the war-like spirit' (cf. ἀφροδίτη = 'spirit of love'). So Aesch. *S. c. T.* 53 λεόντων ἀρῇ δεδορκένων, *Plut. Mor.* 757 π τοῖς τῷ μαχητικῷ ἐν ἡμῖν καὶ διάφορον καὶ θυμοειδὲς Ἄρην κεκλησθαι νομίζουσιν. According to Plutarch (*Mor.* 715 κ) it was Gorgias who applied this expression to the *Seven against Thebes*.

τοὺς ἑπτ' ἐπὶ Θήβας: sc. ποήσας. This was the recognised name for the seven champions, and not merely for the play of Aeschylus (cf. *Dem.* 1390, *Ath.* 22 λ ἐν τῷ ὀρχεῖσθαι τοὺς ἑπτ' ἐπὶ Θήβας). [For Attic two expressions would be normal, viz. οἱ ἑπτὰ οἱ ἐπὶ Θήβας (sc. στρατῆσες) or οἱ ἐπὶ Θήβας στρατεύσαντες ἑπτὰ. Our phrase must, however, have been derived from οἱ ἑπτ' ἐπὶ Θ. (ἐλθόντες) = 'those who came against Thebes to the number of seven,' but ἑπτ' ἐπὶ Θήβας had come to be regarded as virtually a compound.]

1022. ἄν . . ἡρόσθη: frequentative. Cf. 911, 920, 924.

δάιος: a poetic word introduced with deliberation; 'doughty,' ready for deeds of 'derring do.'

1023. τοῦτ' ἐμὲν: see 962 n.

κακὸν εἰργασται, 'has been a bad piece of work on your part.' [Not 'has done you damage.']

πεπώηκας κ.τ.λ.: not = ἐποίησας (which would refer to the time of the production of the piece), but 'you have made them the more courageous for the (present, i.e. Peloponnesian) war.' The perf. expresses the result which has been left.

[The schol. and some editors take it as 'you have represented the Thebans as more brave than the Argives in their war.' But this is not true in fact, it would be pointless if true, and the perf. is less good.]

1024. τοῦτου γ' οὐνεκα, 'so far as that point (or claim) is concerned.' Cf. 1118.

1025. ἔμην: emphatic. αὐτ': sc. τὰ ἀνδρεία or πολεμικά understood from the context. Cf. 1466, *Plut.* 502 πολλοὶ μὲν γὰρ τῶν ἀνθρώπων ὄντες πλουτοῦσι πονηροί, ἰ δόκιμος αὐτὰ ἐυλλεξάμενοι (sc. τὰ χρήματα).

ἐπὶ τοῦτ': see 168 n.

1026. εἰτα διδάξας Πέρσας μετὰ τοῦτ' κ.τ.λ. According to such authorities as we possess the *Persae* was produced in 472 B.C., while the *Septem* belongs to 467 B.C. This information is not necessarily correct, but, if it is so, we may here suppose

either (1) that Aristoph. is in error as to the dates (a by no means unlikely circumstance, since the ancients were no more infallible than the moderns in speaking of a literary event of sixty or seventy years ago), or (2) that neither *εἰτα* nor *μετὰ τοῦτο* refers to time relative to the *Septem*, but both are to be taken in another sense. Thus *εἰτα* may = 'and in the next place' (as opposed to the previous example), while *μετὰ τοῦτο* may be joined to *ἐπιθυμῶν* 'I taught them to be eager thereafter' ('as a consequence'). Since the expression 'Then again, by producing the *Persae*, I taught them thereafter to be eager to beat the enemy' contains nothing unnatural, it seems better not to raise here the question of chronological sequence. It is true that in *Ar.* 809 we have *πρῶτον δρομα τῇ πόλει | θίσθαι τι μέγα καὶ κλεινόν, εἰτα τοῖς θεοῖς | θύσαι μετὰ τοῦτο*, and that *επειτα μετὰ τοῦτο* occurs in comedy, but the argumentative use is not disproved by instances of the chronological use.

*διδάσας*, 'produced'; the regular word applied to the poet, who originally trained his own chorus and *ἐδίδασκε τὸν χορὸν τὸ δράμα*. Cf. *χοροδιδάσκαλος*, *διδασκαλία* and *Hdt.* 6. 21 *ποήσαντι Φρυγίῳ δράμα Μιλήτου ἄλυσιν καὶ διδάξαντι*.

*Πέρσαι*. The titles of plays (merely as such) are commonly quoted in Greek without article, as throughout Athenaeus and in the brief notices called *διδασκαλῖαι*. Cf. 1124.

1028. *ἐχάρην γούν κ.τ.λ.* Dionysus was of course present at the production of the *Persae*. The true reading is perhaps beyond recovery. Most MSS. have the unmetrical *ἐχάρην γούν ἦνικ ἤκουσα περὶ Δαρείου τεθνεώτος*, the poorly supported (but old) variant *ἦνικ' ἀπηγγέλη περὶ . . .* being obviously an attempt at emendation. In point of sense the latter is out of the question, since no report is brought of the death of Darius. Unfortunately our texts of the *Persae* contain no exclamation *λαοὶ* to show us the reference. [Bloomfield, it is true (from the present passage), suggested that in *Pers.* 667 we should read *βᾶσκε πάρερ ἄκακε Δαρεῖ', λαοὶ γὰρ Δαρίαν* &c. but *εὐθὺς* indicates that something had just taken place or been said, whereas Bloomfield's emended line comes in the midst of a choric song. We can hardly expect every isolated interjection on the part of a chorus to be preserved in our MSS., and the loss of an *λαοὶ* is little more wonderful than the loss of the hand-clapping.]

Since the ghost of Darius appears in the *Persae*, it is possible that *ἤκουσα* contains the gen. *εἰκοῦς* ('phantom,' cf. *Eur. II. F.* 1002). If this is governed by the following *πέρι* we have *ἐχάρην γούν ἦνικ' ~ εἰκοῦς πέρι Δ. τεθνεώτος*. There exists an idiom of Greek, too little recognised, but not especially rare, of which the readiest example is *Eur. I. T.* 813 *ἤκουσα, χρυσῆς ἀπὸς ἦνικ'*

ἦν περί, 'when it was a matter of the golden lamb' (though most editors wrongly supply *ἐπεὶ* from the context). Cf. *Eq.* 87 *περί πότου γούν ἐστὶ σοί*, *Lysias* 12. 74 οὐ *περί πολιτείας ὑμῶν ἔσται*, δὲ *ἀλλὰ περί σωτηρίας*, and (so far as *ἐστὶ* is concerned) *Tesp.* 210 *ἔσται Λάχῃτι νινί*. So here we may suggest *ἐχάρην γούν ἦν* α. γ. ἦν > εἰκοῖς περί Δ. τ., i.e. 'when it was a matter of a phantom of Darius, he being dead' (not *τοῦ τεθνενῶτος*). γ' is open to no objection; the special delight of Dionysus was at *that*. The gen. εἰκοῖς = εἰκόνος occurs in *Eur. Hel.* 77. So *ἀηδοῖς* (*Soph. Aj.* 829), *γληχοῖς* (*Hippocr.* 7. 160). Other cases from the -ος- (instead of the -ω-) stem are *τάς εἰκοῖς* (*Nub.* 559), (*τήν*) *εἰκῶ* (*Eur. Med.* 1162).

1030. *ἀνδρας*: with *ποιητάς*; cf. 1008. [Very much less probably we might construe *χρή ποιητάς δακύν ἀνδρας ταῦτα* 'poets should train men in this way.']

ἀπ' ἀρχῆς: with *γενήντα*.

1032 sq. Ὀρφεὺς κ.τ.λ. The association of the Thracians Orpheus and Musaeus is frequent (cf. *Plat. Rep.* 364 κ, *Prod.* 316 ν, *Ion* 536 ν, [*Eur.*] *Rhes.* 943). Both are poets and minstrels, both agents of civilisation. To Orpheus belonged the Orphic τελεταί, or purificatory rites of initiation, which were a sacramental preparation for a happy future life of the immortal soul; to Musaeus the oracles (χρησμοί), which were extant and registered (cf. *Her.* 7. 6, 9. 34). Plato (*Rep.* 361 ε) has βιβλῶν δὲ ὁμαδὸν παρέχονται Μοισαίου καὶ Ὀρφέως . . καθ' ἃς θρησκοῦσιν, πειθοῦντες ὡς ἀρα λίσσεις τε καὶ καθαρμοὶ ἀδικημάτων διὰ θυσίων καὶ παιδιᾶς ἡδονῶν εἰσὶ μὲν ἐν ζῶσιν, εἰσὶ δὲ καὶ τελευτήσασιν, ἃς δὲ τελετὰς καλοῦσιν. See Harrison, *Proleg.* cap. ix for Orpheus and Orphism. With the vegetarianism of φόνων τ' ἀπέχσθαι cf. *Hor. A. P.* 391 *silvestres homines acer interpretisque deorum* | *caedibus ac victu fœdo deterruit Orpheus*, *Eur. Hipp.* 952.

Along with the founding of mysteries and oracles of advice there went musical 'magic.' That Musaeus joins *χρησμοί* with *ἔκακτος νόσων* is in keeping with the profession of the ancient *ιατρομαντις*, the more refined outcome of the savage 'medicine-man.' Certain writings on herbal *Ἀκταῖς Νόσων* actually went under the name of Musaeus.

Ἡρόδοτος: in the *Ἔργα καὶ Ἠμέραι*.

1036. Παντακλής: called Παντακλῆς σκαῖος by Euripolis (schol.).

1037. *ἐπεμπεύ*: i.e. was forming one of the military escort to a procession (in all probability at the Panathenaea).

1038. τὸ κρᾶνος πρῶτον κ.τ.λ.: i.e. instead of sitting the

crest into its socket and fixing it from inside the helmet, he put the helmet on first and then tried to fasten the plume on top. In *περιδηράμενος* the middle is necessary and also *περι-*, since he fastens the helmet 'on himself round (his head),' cf. *περιθέσθαι κυήν, δάδημα*, etc. (the use of *ἐπι-* being late Greek); but for fastening a crest above a helmet both the active and *ἐπι-* are alone correct. The helmet is 'bound round' the head by its chin-strap.

*ἡμελλ'*: the comedian would not use this form for *εἰμελλε* in an ordinary trimeter.

**1039. Λάμαχος ἦρω.** Lamachus had somehow acquired the sobriquet or standing title of *ἦρω*. During his lifetime it is mocked at in *Ach.* 575, 578 ὦ Λάμαχ' ἦρωι (425 B.C.), but here Aristoph. is evidently speaking with respect. Lamachus was one of the three generals sent in charge of the Sicilian expedition of 415 B.C. and was slain in a sally of the Syracusans in the next year (*Thuc.* 6. 101). From Plutarch and Plato we learn of his great physical courage, and we may assume that some feat of prowess, or perhaps of strength, had won him a name fit for Heracles or Theseus. The title is the more apt here, since a *ἦρωι* was generally understood as one of the semi-deified dead.

**1040. ὅθεν = ἀφ' οὗ** (sc. Ὀμήρου): strictly 'from which source.' So *unde* frequently = *a quo* (of persons). According to *Ath.* 347 *κ.* Aeschylus said τὰς αὐτοῦ τραγωδίας τεμάχη εἶναι τῶν Ὀμήρου μεγάλων δειπνῶν.

**ἄνομαζαμένη.** 'taking impressions' (or 'copies'). Cf. *Thesm.* 514 αἰτέμαγμα σόν ('your very image'). The metaphor is from wax modelling: cf. *κίμων ἐμαγεῖον* *Plat. Theat.* 191 c.

**πολλὰς ἀρετὰς ἐπέστηεν,** 'represented (in poetry) many types of excellence.'

**1041. Πατρόκλων:** in the *Myrmidons*. **Τεύκρων:** probably in the *Salaminians*. **Θυμολέοντων:** a word of Homer (cf. *Cœur-de-Lion*).

**1043. Φαίδρας:** as Euripides did in the *Hippolytus*, Aristoph. elsewhere objects to such characters in tragedy (*Thesm.* 153, 546). Aristotle (*Poet.* 15) similarly insists that the characters should be *χρηστά*, but he would have seen that the Phaedra of the extant *Hippolytus* is not simply vicious. Doubtless the allusion is rather to the 'earlier *Hippolytus*' (*Ἰσπόλυτος καλυπτόμενος*), in which female passion was much more fiercely dealt with.

**Σθενέβοια.** Sthenoboea, wife of Proetus king of Argos, had

calumniated Bellerophon as Potiphar's wife did Joseph. Euripides portrayed this woman in his *Bellerophon* and his *Sthenoboea*.

1044. ἐρώσαν. Positive passion in a woman was repulsive to Greek sentiment. It is the motive of the piece in the Euripidean plays above mentioned, but nowhere in Aeschylus. His Clytemnestra in the *Agamemnon* is represented as moved chiefly by injured pride and a desire for revenge; her passion for Aegisthus is kept quite in the background. Plato (*Rep.* 395 n) forbids his poets to represent a woman ἐρώσαν.

1045. οὐ γὰρ ἐπὶν τῆς Ἀφροδίτης κ.τ.λ., 'you bore no stamp (or gift) of the Goddess of Love,' i.e. 'you had nothing charming about you.' Ἀφροδίτη is here first the divinity, and next 'charm' (1021 n. and cf. *νεαυς*). Lucian (*Scyth.* 11) has τοσαύτην Ἀφροδίτην ἐπὶ τῇ γλώττῃ ὁ νεανίσκος ἔχει. For ἐπὶν cf. *Nub.* 1025 ὡς ἡδὲ σοι τοῖσι λόγοις σῶφρον ἐπιστὶν ἄνθρωποι, and e.g. *ἔκαστί τιμι αἰδῶσι, χάρις*, etc. [R. has οὐδὲ γὰρ ἦν with a difference of meaning, viz. 'you never enjoyed such a thing as love.']

1046 sqq. ἀλλ' ἐπὶ τοι σοὶ κ.τ.λ. Euripides had been unhappy in both his marriages, and one of his wives was said to have been guilty of infidelity with Cephalos (cf. 944).

πολλὴ πολλοῦ ἐπικαθῆτο, 'she sat right heavily upon you.' Cf. *Eg.* 822 πολλοὶ δὲ πολὺν με χρόνον καὶ νῦν ἐλελήθησι. *Nub.* 915 θρασὺς εἰ πολλοῦ. In its origin the adverb πολλοῦ was a gen. of price ('at great cost' or 'worth much.') With πολλή cf. Eur. *Hipp.* 443 Κύπρις γὰρ οὐ φορητός, ἦν πολλὴ ῥῆγ, Thuc. 4. 22 πολὺς ἐπέκειτο.

ἐπικαθῆτο: cf. Theogn. 619 δ δειλὴ πενήν, τί ἐμοῖσι καθήμεν ὤμοις κ.τ.λ. Well-known expressions of an overwhelming and crushing power are ἐμπνέειν, ἐμβαλεῖν, ἐνδύλλεσθαι. To these ἐπικαθῆσθαι enures. Cf. Propert. 2. 30. 7 *instat sumptus Amor sumpta carni, instat amantē, et gravis ipse super libera colla sedet*.

1047. κατ' οὖν ἔβαλεν. So-called tmesis is not very rare in Aristoph. (e.g. *Ach.* 295, *Vesp.* 437, *Plut.* 65), though usually only a particle intervenes. It should be observed that, when only οὖν (the familiar Herodotean ὥν) is interposed, the verb is always aorist, whether preterite or gnomic.

τοῦτό γέ τοι δῆ: sc. ἐποίησεν ἡ Ἀφροδίτη; 'that she did, indeed.' Cf. *Nub.* 372 νῆ τὸν Ἀπόλλων τοῦτό γέ τοι δῆ τῷ νῦν λόγῳ εὖ προσέφρασας.

1050 sq. ἀλόχευσι: a poetical word, allowable in anapaests,



and suited to the dignity of the remonstrance. There may be an allusion to some actual case of suicide which had gained notoriety. That any number of women should have drunk hemlock because their sex had been shamed through the Bellerophons 'whom you are always talking about' (τοὺς σοῦς), is of course highly unlikely, but it is quite possible that such plays of Euripides had created unjust suspicions in certain households, and that some Athenian Desdemona had felt her Othello's behaviour so keenly as to commit suicide. [We are not obliged here to discuss the question of the attendance of women at the theatre, beyond remarking that they were almost certainly present at the tragedies.]

1081. *κῶμα*: the plural refers to the several instances ('doses of poison').

1082 *μ*. *πότερον δ' οὐκ ὄντα λόγον τοῦτον κ.τ.λ.*: not τὸν λόγον τοῦτον, but lit. 'was it as an unreal story that I put this (one) together concerning Phaedra?' Cf. Soph. *El.* 584 *σκηψὺν οὐκ οἶσαν*. *ξυνέθηκα* combines the senses *composed* and *fingered* (of falseness, cf. *ξίνθερος*). Euripides, adopting a familiar argument of the realist, disclaims responsibility: 'the thing was so, and I described it.' The answer is that the choice of subject lies with the artist, and that, if an ugly thing exists, its existence is enough (and too much) without our obtruding it in art. *ἀποκρίνεται χρὴ τὸ πονηρὸν ἀγρία* with Aristotle (*Poet.* 15), who objects to such a *παράδειγμα πονηρίας ἥθους μὴ ἀναγκαῖον* as the Menelaus of the *Orestes*. In *τόν γε πονητὴν* the particle implies that, whatever others may do, at least that artist who is a moral teacher should beware of familiarising us with such examples.

1084. *παράγειν*: see *εισάγειν* 959 n. *τὸ πονηρὸν* is treated as a character—an embodiment of baseness.

*διδάσκων*: either (1) teach the chorus as *χοροδιδάσκαλος* (1026), or (2) teach the audience. The latter agrees with what follows, while the former gives both a comparatively unimportant point and also a wrong chronological order to *παράγειν* and *διδάσκειν*.

*τοῖς μὲν γὰρ παιδαρίοισιν κ.τ.λ.* It appears to have been easy to slip into the error of rendering 'for children have (*ἔστι*) a teacher, who (i.e. *ὁ*, not *ὅστις*) tells them.' [Blaydes even makes the curious blunder of suggesting *ὅστις φράζει* = *qui dicit*, for which the Greek is, of course, *ὅστις φράσει*.] The correct translation is 'for to little children whoever tells them (a thing) is their teacher, but . . .' See 1009 n.

1056. **πάνυ δὲ κ.τ.λ.** : the particle sums up with emphasis ; 'yes, plainly . . .'

**Λυκαβήττους.** Mt. Lycabettus is the most prominent object in the immediate scenery of Athens, being a bold and massive hill close on the NE. Aeschylus 'talks mountains' with his *ῥήμαθ' ὑπερκρημα* (929).

1057. **Παρνάσσων.** The conjecture *Παρνήθων* (Bentley and Porson) is plausible, but not convincing, since the much higher Parnassus was visible in Attica. [The -σσ- is supported by Attic epigraphy (Meisterhans<sup>2</sup>, p. 75).]

1059. **μεγάλων γνώμων . . . τίκτειν.** lit. 'of great maxims and thoughts one must bring forth the expressions also with the same greatness.' For *γνώμας* expected of a poet cf. 877 n. *διάνοια* is one of Aristotle's six elements of a tragedy (the others being *μῦθος*, *ἦθος*, *λέξις*, *ὄψις*, *μελοποιία*).

**τίκτειν** : the mind is supposed to be in labour with these great conceptions.

1061 **καὶ τοῖς ἱματίοις κ.τ.λ.** To Aeschylus is attributed the introduction of the long and padded tragic robe, the high *εμβάτης*, and the imposing mask. Cf. Hor. *A. P.* 278 *just hunc* (sc. *Thyris*) *perponne pallaeque repletor honestas* | *Aeschylus et molis inderavit pulchra tegnis* | *et docuit magnitudo loqui nitique culturo.* See Haigh, *Trag. Drama of the Greeks*, p. 68, where he quotes Philostr. *vit. Apoll.* p. 220 *σκεῖντοιας ἡγάγετο ελκασμένης τοῖς τῶν ἡρώων εἰδεῖν . . . ἐσθήμασι τε πρώτοις ἐκδύμενοι, ἃ πρόσφορον ἡρώσι τε καὶ ἡρώϊσιν ἡσθήσθαι.*

**ἡμῶν** : this is not a *comparatio compendiaria* (i.e. for 'than our clothes'), but is entirely good Greek (though less frequent) for *ἡ ἡμεῖς*. Cf. *Plut.* 558 *τοῦ Πλοῦτου παρέχω βελτίους ἀνδρας* (= *ἡ ὁ Πλοῦτος*), *Xen. An.* 3. 3. 7 *οἱ Κρήτες βραχύτερα τῶν Περσῶν ἐτόξεον.*

1062. **ἀμοῦ=ἀ ἐμοῦ**, in which *ἀ* refers to both *τὰ ῥήματα* and *τοῖς ἱματίοις*, as is shown by *πρώτον μὲν* (1063) . . . *εἰτα* (1069).

1063. **ῥάκι' ἀμυσχόν** : 342 n.

1064. **τοῦτ' οὖν ἔβλαψα τί δράσας** ; i.e. *τί οὖν ἔβλαψα, δράσας τοῦτο* ; Others read rather weakly *ἔβλαψέ τι* ; 'did I do any harm ?'

1065. **οὐκ οὖν ἰδοῖαι γε κ.τ.λ.** The real reply would be concerned with artistic principle, but it is time that the comedian returned to levity, although the humorous answer doubtless contains a political truth.

οἶκον . . γε: regularly with an intervening word (Neil *Append. to Eq.* p. 195).

τριηραρχεῖν. Among the λητουργαί imposed upon the rich the τριηραρχία would be the most frequent during the critical times of the Peloponnesian war. The ship and tackling were supplied by the state, their material upkeep by the τριηραρχος. With the reduction of wealth during the war it became necessary to associate two persons in the duty (συντριηραρχοί). The first recorded instance of this practice dates from the year of this play (Gilbert, *Greek Constitutional Antiquities*, p. 370, Eng. tr.). In Antiphanes (*fr.* 204) the εἰσφορά, χορηγία, and τριηραρχία are complained of, and it is said χορηγὸς αἰρεθεῖς | ἱμάτια χρυσὰ παρασχών τῷ χορῷ βῆκος φορεῖ.

πλουτῶν = καίτερ πλουτῶν.

1066. περιλλόμενος. The pres. participle is generic or frequentative, and should not be altered to περιλάμενος (with Cobet). The mss. vary in their spelling (e.g. περιῶλλ-, περιῶλ-). It is at least certain that -ειλῶ is late and out of the question. The choice lies between -ειλῶ and -ῶλλῶ, the latter being (so far as ms. evidence goes) preferable in the sense 'roll.' In *Nub.* 762 the best ms. has ἄλλε, the rest εἴλλε. [For discussion see Kühner-Blass ii. p. 412, Rutherford, *Actio Phryg.* xxii., Jebb on *Soph. Ant.* 340 (Appendix).]

1068. παρὰ τοὺς ἰχθῦς ἀνέκυψεν: gnomic; 'he pops (bohs) up alongside the fish' (= 'at the fish-market.' The part of the market in which an article was sold commonly went by the name of that commodity, e.g. τὰ ἄλφιστα, ὁ χλωρὸς τυρὸς, αἱ χύτραι, ὁ οἶνος (see Pollux 9. 47). Cf. *Vesp.* 789 δραχμὴν . . διεκερματίζετ' ἐν τοῖς ἰχθύσιν, Eur. *fr.* 301 περιῆλθον εἰς τὰ σκόροδα καὶ τὰ πρόμμια | καὶ τῶν λιβανωτῶν κ.τ.λ. Fish was the favourite luxury (δύσων) of Athens, and to purchase fish freely was a mark of the δόσφορος τριψών. There is a special humour in ἀνέκυψεν, which is itself used of fishes (Plat. *Phaed.* 109 κ). At Athens marketing was done by the men themselves, a slave being usually in attendance to carry home the purchases.

1070. ἐξέκνυσεν τὰς τε παλαιόστρας. Logically τε is situated as if some other 'emptied' place was to follow, e.g. καὶ τὰ γυμνάσια. The result is a real 'trajection' of the particle. Cf. 1009 n.

1071. τοὺς παρόλους: the crew of the state galley called the ἱπράλοι, of which both the oarsmen (ἐρέται) and the marines (εἰσιβάται) were necessarily freeborn Athenians. These were the pick of the navy and received somewhat higher pay.

The *Paralus*, like the *Salaminia*, served either as warship or on special missions (e.g. with dispatches, the *φόροι*, etc.). The crew were always strongly democratic (Thuc. 8. 73). We do not know the circumstances to which Aristoph. is alluding, but there may be some reference to Arginusae, where, according to Diodor. Sicul. (13. 100), the men did ἀντιλέγειν πρὸς τὴν ἀναίρεσιν τῶν νεκρῶν.

1073. μᾶζαν καλέσαι, 'call for barley cake,' the staple article of diet, composed of ἀλφίτα mixed with oil and wine (Thuc. 3. 49 and Hesych.). So τὰ ἀλφίτα = 'our daily bread.' This use of καλεῖν τι is comparatively rare, but cf. Aesch. (*Ag.* 651 ἐκπέραμα δωμάτων καλῶ, and a similar use of βοᾶν τι (*Ar.* 60, *Pind. P.* 6. 36, *Soph. Trach.* 772). It was probably derived, not from the frequent καλεῖν τινα (of a person), but from a brachylogy καλέσαι 'μᾶζαν (δοῦναι).' Cf. *Vesp.* 103 κέκραγεν 'ἐμβάδας,' Xenarch. *fr.* 7. 13 βοᾷ δὲ τις 'ὕδωρ ὕδωρ.'

ῥυππαπαῖ, 'ye-ho!' the rowers' cry on beginning (ἐμβάλλειν). In *Vesp.* 909 τὸ ῥυππαπαῖ = τὸ ναυτικόν, and in *Eq.* 602, when the horses (i.e. the knights) row, they appropriately call out ἱππαπαῖ.

1077. νῦν δ' ἀντιλέγει. The abrupt change to the singular is rather frequent. Cf. *Vesp.* 553 τηροῦσ' ἐπὶ τοῖσι δρυφάκτοις | ἀνδρες μεγάλοι καὶ τετραπήχει· κάπειτ' εὐθὺς προσέδωκε | ἐμβάλλει μοι τὴν χεῖρ' ἀπαλὴν (with Starkie's note).

πλεῖ θεοὶ κ.τ.λ.: not as the wind carries them, but as they keep changing their minds.

1079. προαγωγός. In the extant plays of Euripides the name might be applied to the nurse of Phaedra in the *Hippolytus*. Handling such matters was considered so characteristic of the poet that in *Thesm.* 1172 seq. he is himself made to act the part of a γράψι προαγωγός.

1080. τικτούσας κ.τ.λ.: like Auge in the lost play of that name. Such an occurrence was prohibited (*Lys.* 742).

1082. φασκούσας οὐ ζῆν τὸ ζῆν. In his *Polyidus* and *Phthius* respectively Eur. had such sentences as τίς δ' οἶδεν εἰ τὸ ζῆν μὲν ἐστὶ καθαρεῖν, | τὸ καθαρεῖν δὲ ζῆν κάτω νομίζεται; (quoted by Plat. *Gorg.* 492 E) and τίς δ' οἶδεν εἰ ζῆν τοιῶ' δ' κέκληται θαρεῖν, | τὸ ζῆν δὲ θηῆσκειν ἐστί; We do not know what female characters may have used these or the like expressions. A humorous recoil is made on the author *infr.* 1477.

1084. ὑπογραμματίων. The word is elsewhere also used with contempt (*Dem.* 415, *Lys.* 186). The schol. is probably right in his comment τῶν γραμματέων βουλομένων καὶ μὴ

στρατεῖσθαι. Certain civil servants naturally escaped military service. While a γραμματεὺς of the higher sort was an officer elected by lot or by χειροτονία for a certain period, the ὑπο-γραμματεὺς was either a slave or a citizen of inferior standing, who served as paid under-clerk, doing the actual amanuensis work. They, of course, acquired a special expert ability which made them in demand, and, though they could not serve in the same clerkship twice, they could probably find similar employment continuously. Demosthenes (*de Cor.* 314) taunts Aeschines with having been a γραμματεὺς (i.e. a ὑπογραμματεὺς) of this kind.

The influence of Eur. is alleged to have diverted men from manly pursuits to take refuge in occupations requiring a poor sort of smartness.

ἀνέμεστος: the ὑπογραμματεὺς are regarded as a sort of plague or disease. Cf. ἀνάπλωσι, ἀνατίμωλημι, ἀνέμεστος.

1088. δημοπλόκων: see 707 n., and, for the compound, δημοκόλαξ, διονοσικόλαξ, δημοραστής. They 'play monkey to the people.' Perhaps also there is a play upon πείθειν τὸν δῆμον.

1087. λαμπάδα: 131 n.

1089-1097. Part of the humour of this passage would lie in the fact of Dionysus singing in the metre and tune of Aeschylus, while dropping into a trivial anecdote.

1089. ἐπαφηνάμην . . γελῶν: i.e. 'I laughed at it till I cried all the moisture out of me.' Cf. Xen. *Symp.* 3. 24 διψῶμεν ἐπὶ σοὶ γελῶντες.

1092. λευκὸς πῶν: cf. Sosicr. (*Com. Frag.* iv. 591) λευκὸς ἀνθρώπος παχὺς, Hor. *Sat.* 2. 2. 21 pinguis viliis albusque.

1093. δευὰ ποιῶν, 'making a terrible exhibition of himself,' while δευὰ ποιούμενος would express the state of mind ('terribly put out'). As stated by Dobree δευὰ ποιεῖν = tumultuari, δ. ποιεῖσθαι = indignari.

οἱ Κεραμεῖς: the people of Cerameicus. For the topography cf. 129 n.

1094. ἐν ταῖσι πόλαις: the Διπύλον or Κεραμεικαὶ πόλαι (also called Θυρίσαι). It appears from the schol. that the young men of Cerameicus stood at the gate and slapped the hindmost runners with the flat of their hands. Hence came a proverb Κεραμεικὰ πλῆγαι. From the same source we learn that in the first edition of the *Plutus* there occurred the words τῶν λαμπροφόρων τε πλείστον αἰτίαν τοῖς ὑστάτοις πλατεῖω,

1096. ταῖσι πλεονέκταις: sc. χειροί. Cf. πολιαί (sc. τριχίαι) and 191 n. The article signifies 'the usual' proceeding.

1097. φυνών: to keep it alight. ἔφυγε: not = ἐτρεχεν, but 'ran away' from his tormentors.

1099. πῶγμα = *cauca* (cf. 759).

1101 *μη. όταν ὁ μὲν* . . . : sc. Aeschylus. The terms which follow are military: *ταῖνη* ('press hard'), *ἐπαναστρέφειν* ('wheel to the counter charge'), *ἐπιρριεσθαι τορῶς* ('attack smartly,' *Eg.* 214), *ἐν ταύτῳ καθῆσθαι* ('remain inactive' or 'entrenched,' *Thuc.* 5. 7), *εἰσβολαί* ('ways of finding an opening.' Cf. 956).

τορῶς: cf. *Plat. Theat.* 175 E *τορῶς τε καὶ ὀλίως διακρινῶν*.

1106. ἔπιτον, 'make your attacks' (*ἐφοδοί*).

ἀνὰ δὲ δέρετον. See *crit. n.* For the tmesis cf. 1047. The common emendation is ἀνὰ δ' ἔρετον (from ἀνέριεσθαι, 'cross-question'), but this is flat and does not account for the corruption. If ἀνὰ . . . δέρετον is correct, there is a colloquial metaphor, 'take the skin off your (devices) new and old' = 'furbish up' your skill. There is, of course, a Zeugma, since ἀνὰδέρων strictly suits only τὰ παλαιά, while with τὰ καιρὰ we must supply e.g. *προφύρετον*.

1110. ὥς . . . μὴ γινῶναι. Aristophanes would not use ὥς for ὥστε in ordinary dialogue. It occurs once in Thucydides, seldom in Plato, but is common in Xenophon, as in poetry. See Goodwin, *M. and T.* §§ 608 sq. In reality Aristophanes is perhaps a little doubtful as to the appreciation by the audience of the coming discussion. He hopes it will live up to this compliment. Cf. *Eg.* 233 τὸ γὰρ θέατρον δεξιῶν. τὰ λεπτὰ, 'your subtleties.'

λεγόντων: gen. absol., 'when you say them.' This and similar passages, e.g. *Nub.* 810 σὺ δ' ἀνδρὸς ἐκπεπληγμένου . . . γνοῖς ἀπολάψεις, should not be quoted as examples of a gen. after a verb of knowing.

1112. οὐκ ἔθ' οὕτω ταῦτ' ἔχει. It is commonly supposed that there is an allusion to the failure of the *Clouds* in 423 B.C. But this was surely too long ago, and the words are sufficiently explained in what follows.

1113. ἰστρατευμένοι γὰρ εἰσι, 'they have seen service' (and therefore can judge of tactics). [The expression was perhaps also proverbial of one who has seen the world and learned 'what's what,' in the same way as the ἀνὴρ πολλὰ περιπεπλευκώς of 535 n.]

1114. βιβλίον τ' ἔχων. Perhaps we may guess that some

small book of military exercises and tactics had recently been issued (a sort of soldier's guide) and that Aristoph. has been leading up to an allusion thereto. [The idea that at a second performance of the *Frogs* the piece was already (with marginal references) in the hands of the audience, and that the present passage belongs to the second edition, seems highly improbable.]

1115. αὶ φύσεις, 'their natural abilities'; cf. 700.

ἄλλως, 'in any case'; cf. Aesch. *Cho.* 676 εἴτεπερ ἄλλως, ὧ ξέν', εἰς Ἄργος κίεις.

1119. ἐπ' αὐτοὺς τοὺς προλόγους σου, 'your very prologues,' i.e. to begin at the very beginning. In the later technical phraseology the πρόλογος is defined (Arist. *Poet.* 12) as μέρος δὲ τῆς τραγῳδίας τὸ πρὸ χοροῦ παρόδου, but the word is here used in the very natural sense of the 'speech setting forth the circumstances' (ἡ φράσις τῶν πραγμάτων 1122).

This line is addressed to Aeschylus; at the next line Eur. turns to Dionysus and explains his procedure. Hence αὐτοῦ in place of σου.

1120 κτ. ὅπως . . . βασιανῶ. It is an idiom almost peculiar to Aristophanes (in Attic) to use ὅπως with fut. indic. in a purely final clause, when no verb of striving, precaution, or command has preceded or been implied. It is, of course, possible to supply mentally after τρέφομαι such a participle as σκοπῶν, σπουδάζων, or πράττων, but this is to strain the rule. Cf. *Pers.* 529 δεῖ τι λέγειν καινόν, ὅπως φανῇσι κ.τ.λ.: *Pac.* 131 ὅτεχε τὴν φιάλην, ὅπως | ἔργῳ φιαλοῖμεν: *Ecol.* 783, etc. There are a few instances in the tragedians of the neg. ὅπως μὴ similarly used (Kühner-Gerth ii. p. 384. 4).

αὐτοῦ depends on τῆς τραγῳδίας.

1124. τὸν ἐξ Ὀρεστίδας, 'the prologue from the *Orestes*.' For the omission of the article cf. 1026 n. The lines actually quoted are some of those lost in our mss. from the beginning of the *Chorophori* (see appendix to the present editor's edition of that play). There is no doubt whatever as to their proper place.

Strictly Ὀρεστία (sc. διδασκαλία or ποίησις, cf. Λυκοίργεια, Οἰδιπόδεια) was the name given to the set of plays dealing with the Orestean story, viz. the trilogy of the *Agamemnon*, *Chorophori*, and *Eumenides*. But since Orestes only becomes the principal character in the two latter, and makes no appearance in the first, it was natural that the *Orestes* proper should be regarded as beginning with the *Chorophori*. Hence Eur. means 'the prologue from your story of Orestes.'

1126. Ἑρμῇ χθόνι κ.τ.λ., lit. 'Thou Nether Hermes, in stewarding powers (or commands) that are thy sire's, be my preserver and my ally, at my prayer. For I am come to this land and am seeking my return (from exile).'

At the opening of the *Choephori* Orestes, who has come into Argos secretly from his (virtual) exile, is standing upon the mound which serves as the tomb of his father Agamemnon. Upon or beside the *τύμβος* (or *χῶμα*) stands an emblem of Hermes. As *ψυχοπομπός*, and intermediary between the two worlds (*ἀπὸ τῶν ἄνω τε καὶ κάτω Cho.* 123. Hermes is naturally addressed by Orestes in his Chthonian or underworld capacity. As agent of *Ζεὺς Σωτήρ* he is implored to aid Orestes by using in his favour the powers of that *Σωτήρ*.

The words are, doubtless, open to certain other interpretations, mostly captious, and it is on this score that Eur. charges Aeschylus with *ἀσάφεια*. Thus *κράτη* might also mean 'deeds of strength' (cf. 1141. 13), *ἐπωπτεύων* might also mean 'witnessing,' *πατρῷα* might refer either to (a) Zeus or (b) Agamemnon, and, in reference to the latter the adj. in *πατρῷα* *κράτη* might represent either the subjective or the objective gen. (power exerted 'by' or 'over'). But the whole discussion is intended to lead up to certain jests, and the criticisms are strained for that purpose.

[It is common to punctuate Ἑρμῇ χθόνι. πατρῷ ἐπωπτεύων κράτη. | σωτήρ κ.τ.λ., making the participle vocative. It seems more pointed and compact to join it with the predicate, as in the rendering.]

1130. ἀλλ' οὐδὲ πάντα γ' ἐστὶ ταῦτ' ἀλλ' ἡ τρία, 'but the whole number of them is only three.' The line (like the first part of 1129) should be given (as by Bergk) to Aeschylus, as 1132 appears strongly to show. The exact reading is uncertain (see crit. n.). There has obviously been some displacement, and the arrangement in the text is here given on the ground that ταῦτα bears no stress, while οὐδὲ πάντα γ' gives precisely the emphasis required. For ἀλλ' ἡ cf. 227 n.

1133. πρὸς τρισὶν λαμβέσονται κ.τ.λ., lit. 'you will not only owe three iambic lines, but will be in debt besides.' If each line contains twenty faults, the lines have more faults than words. If each fault is to be regarded as something to be paid off (cf. τὸ βλάστος 1151 n.), then Aeschylus must pay away every word in the lines and still owe for faults. His assets become a minus quantity, and he is left with liabilities.

[προσοφῶν must not be confused, as it is by some editors, with προσοφῶν.]

1134. ἐγὼ σιωπῶ τοῖς ; 'am I to be silent to please him ?'



(or 'at his bidding'; cf. 1229. *Lys.* 530, *Livy* 3. 41 *negant se pricatos relicere*).

1136 sq. ὅρῳς ἐτι λησις; κ.τ.λ. Aeschylus retorts 'Don't you know you are talking rubbish' - However, little I care! - How do you mean, etc.' It is hard to see any objection to this arrangement, whereas the distribution of the words between various speakers, with ὀλίγον γε μοι μέλει given to either Eur. or Dionysus, results in inanity. [The emphasis is, of course, on ὀλίγον μέλει, not on μοι.]

1138. Ἐρμῇ χθόνι κ.τ.λ. It is an error to place a stop after these words. The sense is not completed. Euripides is waiting to pounce upon details, and he descends on the first possible ambiguity.

1138 sqq. Euripides chooses (1140-1143) to make πατρώα, in Orestes' mouth, mean 'my father's' (Agamemnon's), and κρᾶτη = 'deeds of strength,' whereupon his criticism amounts to this: 'Doesn't Orestes say this at the tomb of his father, the father being dead?' (The Greek is not τοῦ πατρὸς τοῦ τεθνεώτος.) Aeschylus replies 'I'm not denying it.' 'Then,' asks Eur., 'was it how his own father perished violently? *By stealthy guile 'en at a woman's hand*' - I ask, was that what he said Hermes stewarded?': i.e. Eur. urges that, since Orestes is speaking at his own father's tomb, πατρώα should naturally refer to that father, and the πατρώα κρᾶτη are 'deeds of strength done upon his father' (by Clytaemnestra).

1142. αὐτοῦ: ἰπνις, in the emphatic place. This line and the next are tragic in metre and diction (as in ἐκ for ἐπὶ), and at least ἐκ γυναικείας χειρὸς δόλοις λαθραίοις has the appearance of a verbatim quotation, probably from Aeschylus himself (and possibly from the lost lines of the *Choechophori*). We must suppose the words to be mouthed tauntingly.

1143. δόλοις λαθραίοις. Hermes, being the god of stealth (δόλος), might naturally be supposed to steward this action of the murderess.

1144 sq. οὐδ' ἔστ' ἐκείνος, 'not he, indeed,' i.e. Orestes meant nothing of the kind; cf. 783 n. τὸν ἐφοβόνιον: i.e. not τὸν δόλιον, but 'the luck-bringer.' The word is probably derived from ἐμ-φο-ν-ιο-ς ('bringing much profit'; cf. ὥνος = *Fuo-ros*) and in that case is akin in sense to ἐμπελοῖος, κερδοφόρος Ἐρμῆς. [If late grammarians sometimes explain by καταχθόνιος, ὑποχθόνιος, such a notion could only arise after the etymology had been lost and the meaning merely guessed at in connexion with Ἐρμῆς χθόνιος or πομπαῖος. It simply

shows that *ἐρριόνιος* came somehow to be specially applied to Hermes in his Chthonian character.]

Render, 'but it was the *Luck-bringing* Hermes Chthonius whom he addressed, and he went on to show it, by saying that he possessed the function as a prerogative from his sire,' i.e. 'in addressing Hermes Chthonius as holding a function from his sire (the Olympian Zeus) he is necessarily appealing to him in his benign character of *ἐρριόνιος*, for that is the only trait in which the *Chthonian* Hermes can be said to represent his father.' [It is much inferior to construe 'he called the Eriounian Hermes "Chthonius."' ]

1146. *ὁτι πατρῶν κ.τ.λ.*: not *τοῦτο τὸ γέρας*, but *πατρῶν γέρας* is predicate.

1148 sq. *εἰ γὰρ πατρῶν κ.τ.λ.*, 'for if he possesses his underground function from his father —.' Euripides was about to add 'then his father must be Chthonian, and you are making Hermes the son of *Ζεὺς καταχθόνιος* or Pluto.' But Dionysus breaks in with a specimen of his own literary and logical acumen, 'then he must be a grave-robber on his father's side,' i.e. 'if Hermes got from his father his business of going underground on *errands of gain* (*ἐρριόνιος*), then his father must have been a grave-robber.'

1149. *τυμβωρύχος*: here = *ὁ τοῖς τύμβοις διορίττων*; cf. *τοιχωρύχος*. The usual meaning is 'grave-digger' (*ὁ τ. τ. ὁρύττων*); but cf. Sext. Emp. *adv. Math.* 7. 45 *τυμβωρύχος λέγεται καὶ ὁ ἐπὶ τοὺς νεκροὺς τοῦτο πράττων* (sc. digging).

1150. *πίνεις οἶνον οὐκ ἀνθοσμίων*. Aeschylus turns upon Dionysus and tells him in one phrase that his judgment is that of a drunkard and his breath unpleasant, for which reason he had better not give the company too much of it. *ἀνθοσμίας* was wine with a bouquet (*εὐώδης*); cf. Xen. *Hell.* 6. 2. 6 *ἔφασαν τοῖς στρατιώταις εἰς τοῦτο τρυφῆς ἐλθεῖν ὥστ' οὐκ ἐθ'λεῖν πίνειν, εἰ μὴ ἀνθοσμίας εἴη*, Verg. *cf.* 4. 279 *odorato Baccho*. See Athen. 32 A.

1151. *ἀγ' ἥτερον*: sc. *ἔπος*. *τὸ βλάβος*: not 'the fault' (which is too weak for the word), but figuratively, 'the damages' to be paid; cf. 1133.

1154. *ὁ σοφός*. Like *doctus*, *σοφός* was a stock epithet of poets, who were supposed to possess, not only literary skill and taste, but knowledge of all sorts and wisdom fit for *γνώμαι*; cf. 1413, *Nub.* 520, Dem. 419 *τῷ σοφῷ Σοφοκλεῖ*. Here the question is of literary culture.

1155. *τὸ ῥῆμα*, 'the expression'; cf. 821 n.

ἐγὼ δέ σοι φράσω: i.e. Aeschylus need not repeat it, 'I will quote it' (and of course he does so with sarcastic emphasis). [Not 'I will explain,' which misses the force of ἐγώ.]

1157. "ἦκαν" δὲ ταῦτόν ἐστι τῷ "κατέρχομαι." 'is the same as your κατέρχομαι.' To this Aesch. makes the obvious reply. The distinction is quite familiar. Why then does Eur. cavil at the words? Simply in order to lead the comedian up to the retort (1167 q.v.). The completed action in ἦκω is also to be distinguished from the incomplete in κατέρχομαι. Orestes has arrived, but is only 'trying to get back (i.e. restored) from exile.' Even had there been an accumulation of practically synonymous words Eur. should not be the man to object; cf. his own ἐπιστάμεθα καὶ γινώσκομεν (*J. T.* 190. *Hipp.* 380).

1159. χρήσον σὺ μάκτραν . . κάρδοπον. The two words being synonymous, we must understand this to be a current form of Attic cheap witticism (as if one said 'Lend me a sovereign, or, if you prefer it, a pound will do as well'); cf. *Per.* 7 πρόσαιρε τὸ κανοῦν, εἰ δὲ βούλει, πρόσφερε.

1160. καταστωμύλλειν: addressed to Euripides. The word is the passive of καταστωμύλλω rather than the middle and - 'bemused with small talk.' For this use of κατα- cf. 361 n.

1161. ταῦτ' = τὸ αὐτό. Lit. 'that (which you are talking about) is not a case of the same thing (over again)' = τοῦτο λέγειν οὐκ ἐστὶ λέγειν τὸ αὐτό. Cf. 1173 sq.

ἄλλ' ἄριστ' ἐπὶ ἔχον: either (1) 'but the most excellent of verses', i.e. ἔχον ἄριστα ἐπὶ (πάντων) = ἄριστον ἐν ἐπὶ, after the pattern of e.g. ἀθλιώτατα ἀνθρώπων ἔχω = ἀθλιωτάτος εἰμι ἀνθρώπων; or (2) 'excellent in respect of phrasing'; cf. εὖ φρενῶν ἔχειν. The latter narrows ἐπὶ to the sense which is non-comic. See 1181 n. For ἔστ' . . ἔχον; cf. *Doc.* 334 ἔστ' ἀναγκαιῶς ἔχον. *Phil.* 371 ἐστὶν . . ἐτέρως ἔχον, and so frequently.

1163. Ἰλθεῖν μὲν κ.τ.λ., '(simply) to come into a country is possible for the man who has a share in a fatherland.' The language and metre are tragic in the mouth of the tragedian; hence the use of ὅτε μετῇ for ὅτε ἂν μετῇ and the poetical πᾶντας for πατρίδος.

1164. χωρὶς . . ἄλλης συμφορᾶς, 'without any misfortune.' συμφορὰ (cf. *calamitas*) is frequent for loss of status (*ἀτιμία*, exile, etc.). The idiom of the redundant ἄλλος is well known. In its origin it = 'else,' 'over and above' the matter in hand. 'otherwise to be considered.' Cf. Eur. *Med.* 298 χωρὶς γὰρ ἄλλης ἢ ἔχουσιν ἀργίας! φθίονον πρὸς ἀσάντων ἀλφάνονται δυσμενῇ.

1165. φεύγων . . κατέρχεται κ.τ.λ.: cf. Aesch. *Eum.* 405

αἰῶν κατελλῶν τὸν πρὸ τοῦ φεύγων χρόνον, and the words καταδοῖν, καταγινῶ, καταδέχασθαι.

1166. *νῆ τὸν Ἀπόλλων*: the god of letters, as 1169 *νῆ τὸν Ἑρμῆν*, the god of interpretation. See Introd. p. liv.

1167 sq. οὐ φημι κ.τ.λ. To treat this as a genuine critical objection is to misconceive the manner of comedy. There is beyond doubt a political allusion to some contemporary, who has 'come back' to Athens without formal allowance by 'the authorities.' This was not precisely what had happened in the case of Alcibiades, who in 407 B.C. had been elected *στρατηγός* though considered an exile (Xen. *Hell.* 4. 8). He had come back with considerable apprehension (*ibid.* § 18), but not *ἀέθρῳ*. Nevertheless there may be an allusion to this unconstitutional proceeding. When Dionysus joins in (1169) with 'Capital, if faith? but I don't understand what you mean,' it is to be understood that he understands perfectly. At the same time the answer is intended to satirise popular applause, 'Excellent! not that I presume to understand it.'

1168. οὐ πιδὼν τοῖς κυρίους: an old legal formula, otherwise *πίστος* is the current Attic aorist.

1170. *πέριαινε*: a word frequently used of saying out one's say, whether in narrating or quoting; cf. *Plut.* 648 *πέριαινε τοῖσιν ὅ τι λέγεις ἀνίστας ποτέ*, Aesch. *Pers.* 700 *μή τι μακιστήρα μύθον ἀλλὰ σύντομον λέγων* | *εἰπέ καὶ πέριαινε πάντα*, S. c. T. 1042.

1172. *τύμβου δ' ἐπ' ὄχθῳ κ.τ.λ.* We cannot be sure that these are the very next words in the *Chophori*. Euripides only quotes such lines as suit his (i.e. the comedian's) purpose. Orestes stands on the tomb, as a *κῆρυξ* regularly stands on a *βόμβα* or on rising ground (cf. Verg. *Aen.* 5. 43 *tumultique ex arce futuri*). The full meaning is 'upon this for my mound, the mound of a tomb, I proclaim--'t is to my father-- to hearken and give ear.' The synonyms form no mere tautology, but add solemnity or insistence; cf. *Thesm.* 381 *σὶγα σιῶντα*, Eur. *Trö.* 1303 *κλῖετε μῦθετε*. But the difference in tense should also be noted, and *ἀκούσαι* (cf. *ὑπακούειν*) suggests the notion of responding. From e.g. Aesch. *P. P.* 464 *κλῖοντες οὐκ ἔποιον*, Eur. *Phoen.* 919 *οὐκ ἔκλινον οὐκ ἔποιον* it might perhaps seem that when the words are juxtaposed *κλῖεν* refers to the ear and *ἀκούειν* to the mind. But our own 'hearing, they heard not' will show that the distinction is rather drawn from the tone and the oxymoron than from the actual words. This is borne out by e.g. Suppho. *fr.* 1. 5 *εἰ ποτα κἀνέρωτα* | *τῆς ἔμας ἀέδως ἀλοῖσα πῆλιν* | *ἐκάλυες*, Aesch. *Ag.* 685 *τσαῦρ' ἀκούσας ἰσθὶ τάληθ' κλῖων*.

1175 κ. τ. τὴν ἡκσίαν. Dionysius again represents the naive popular understanding of a literary point, and is highly pleased with his own perverse perspicacity. οὕτως follows λέγοντες, since ἐκινούμεθα in this sense would require the genitive. For the notion (of addressing the dead ἐν τρίτοις προσφύγμασι or the *conclamatio*) cf. Hom. *Od.* 9. 65 πρὶν τινα τῶν διδῶν ἐτάρων τρις ἑκάστον αὔσαι, Verg. *Aen.* 6. 506 magna Mentes hoc voce iocari.

1179. ἔξω τοῦ λόγου, 'irrelevant'; cf. Arist. *Poet.* 11 τὰ ἐξω τοῦ δράματος.

1180. οὐ γὰρ . . . ἀλλ': 58 n.

1181. τῶν σὺν προλόγων κ. τ. λ., lit. 'the verse-correctness of your prologues.' Such double genitives, one defining or descriptive and one possessive, are frequent; cf. Aesch. *Cho.* 182 καρδίας αὐδῶνιον | χολῆς, Soph. *El.* 681 Ἑλλάδος πρόσχημ' ἀγῶνος. [An accumulation of genitives occurs in Thuc. 4. 10 φύβῃ τῶν δεινότητος κατάπλου.]

τῆς ὀρθότητος τῶν ἐπῶν. There may be a direct allusion to the ὀρθοποιία cultivated by Protagoras and referred to in Plat. *Phaedr.* 267 c. The exact use of the term in connexion with that sophist is disputed (see Thompson, *ad loc.*), but Dionys. Hal. (*Dem.* p. 1035) calls Plato himself κανὼν ὀρθοποιίας in respect of his 'pure style,' and the word naturally suggests the sense 'correct expression.' Here also, of course, it is 'correct expression' which Aesch. is testing, but (so far as exact rendering of the Greek word goes) ἔπη cannot in comedy simply mean 'expressions.' The sing. ἔπος in occasional phrases retains its old sense (e.g. in ὡς ἔπος εἰπὼν, οἶδεν πρὸς ἔπος, etc.), and a compound like ὀρθοποιία, εὐεπής, is legitimate as = τὸ ὀρθῶς εἰπεῖν, εὖ εἰπεῖν δινόμενος. But in current Attic ἔπη = 'verses,' though here, it is true, they are looked at primarily from the standpoint of their language, as in *Avh.* 638 πότρεα περὶ μέτρων ἢριθμῶν ἢ περὶ ἐπῶν; The best comment is the passage in Plat. *Protr.* 338 κ. ἡγοῦμαι . . . ἀνδρὶ παιδείας μέγιστον μέρος εἶναι περὶ ἐπῶν διδόνειν εἶναι· ἐστὶ δὲ τοῦτο τὰ ὑπὸ τῶν ποιητῶν λεγόμενα οἷον τ' εἶναι ξυμμετρὰ καὶ τε ὀρθῶς πεποιθῆναι καὶ ἀμή. Protagoras' contemporary Prodicus of Ceos also devoted himself particularly to correctness of diction and expression.

1182. ἢν Οἰδῖπρον κ. τ. λ. The beginning of Euripides' (lost) *Antigone*. In τὸ πρῶτον and εὐδαίμων is meant the 'first prosperity' as Theban king before the dreadful revelation. Aesch. presses the words in a rigidly literal sense, 'at the first,' and 'with a good genius.'

1184 sq. *δυνά γε* . . , 'seeing that he . . '

*πρὶν φῦναι* . . *πρὶν καὶ γεγενῆσθαι* : a deliberate and effective repetition ; 'before he was born . . before (I say) he so much as existed.' Aesch. appears to be glancing at Euripides' own words in *Phoen.* 1595 *ὦ μοῖρ', ἀπ' ἀρχῆς ὥς μ' ἐφύσας ἄθλιον* | . . . | *ὅν καὶ πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν* | *ἀγονοῦ* Ἀπόλλων Λαῖψ μ' ἐθέσις | *φονεῖα γενέσθαι πατρός*.

*φῦναι μὲν* . . There is no sudden interruption by Eur. to explain the absence of the *δέ*-clause. Aesch. finishes his criticism (1186). But, except for such interruptions, *μὲν solitarium* is restricted to pronouns and a few recognised phrases, e.g. *οἶμαι μὲν* or *οἴστω μὲν ἀκοῖσαι* (Kühner-Gerth ii. §. 272). Blaydes therefore is probably right in suggesting *πρὶν πεφυνέν* (for the elision see Introd. §. xli). If *φῦναι μὲν* is, after all, correct, we must suppose that Aesch. interrupts his own thought (which he resumes at 1189 sqq.) with the insistent *πρὶν καὶ γεγενῆσθαι* ; i.e. he was about to say e.g. *πρὶν φῦναι μὲν* . . *εἰτα δὲ ἐξετέθη ἐν δοτράκῳ κ.τ.λ.*, but the temptation to repeat the notion of *πρὶν φῦναι* has diverted him from his course.

1188. *οὐ δῆτ'* : sc. *ἐγένετο ἀθλιώτατος*. 'No, he did not become most miserable ; rather say he didn't stop (being most miserable).'

1189. *ὅτε δῆ* : causal ( *quandoquidem*). Cf. *Eg.* 1112. Dem. 1. 1 *ὅτε τοῖνυν ταῦθ' οὕτως ἔχει, προσήκει προθύμως ἐθέλειν ἀκοεῖν*.

*πρῶτον* : with *γενόμενον* (= *εὐθὺς γενόμενον*). [Not *πρῶτον μὲν* 'in the first place,' which leaves *γενόμενον* extremely flat.]

1190. *ἐβίβισαν ἐν δοτράκῳ* : the exposed child was commonly placed in an earthenware *χύτρα*, for which *δοτράκον* is here a contemptuous substitution. In Hdt. 1. 113 we have simply *ἄγγος*. Aesch. (*fr.* 122) used *χυτρίδων* in his *Leiræ*. Cf. *Vesp.* 259 *ἐχχυτρίαις* and commentators there.

1192. *ἔρρησεν*, 'went with a mischief upon him.' The mischief in *ἔρρηεν* may be either one which we inflict on others (e.g. *Eg.* 4 *ἐξ οὗ γὰρ εἰσῆρησεν εἰς τὴν οἰκίαν* | *πληγὰς αἰὲ προστρίβεται τοῖς οἰκέταις*) or one which we are ourselves doomed to incur. But to the Greek mind the latter involves the former, and the unlucky man is requested *ἀποφθεῖρασθαι* and not to 'wipe off' (*ἐξομώργνησθαι*) his ill-luck on his neighbour. Cf. *φθεῖρασθαι*, *ἐκφθεῖρασθαι* *ποι* or *πρός* *τινα*. *Ar.* 916 *κατὰ τὴ δούρ' ἀνεφθάρης* ; Eur. *Andr.* 708 *εἰ μὴ φθέρῃ τῆσδ' ὡς τάχιστ' ἀπὸ στέλης*.

οἰδῶν τὰ πόδε. The story attempted to etymologise his name ('Swell-foot'). Cf. Eur. *Phoen.* 28. σφερῶν σιδήρᾳ κέντρα διακρίπας μέσσω, | δότιν νιν ἔλλατ' ὤμασιν Οἰδίπουν. It should be remembered that ποῖς can be used of the whole leg, just as χεῖρ can be used of the whole arm. (The oracle went that Laius, king of Thebes, should be slain by his son, if he had one. Oedipus was born, and, to prevent the fulfilment, he was exposed upon Mt. Cithaeron, with his ankles riveted together. But he was taken up by a herdsman, carried to Corinth, and brought up by King Polybus. Having journeyed to Delphi to inquire as to his parentage, he accidentally met Laius, whom he slew in a quarrel. Proceeding to Thebes he solved the riddle of the Sphinx, married the wife of Laius (his own mother), and became a 'prosperous' king. When the truth was discovered he blinded himself.)

1195 sq. εὐδαίμων ἄρ' ἦν κ.τ.λ., lit. '(if he was εὐδαίμων in that case) then he was εὐδαίμων (also) if he was one of the colleagues of Erasimides.' There is no equivalence here of ἦν with ἦν ἄρ. The particle γὰρ throws stress on the unhappy notion of τὸ στρατηγεῖν μετ' Ἐρ. The allusion is once more to Arginusae. Erasimides was the first of the στρατηγοὶ to be attacked (by Archidemus, sup. 418). Six of the ten were put to death (Xen. *Hell.* 1. 7).

1197. Ἀηρεῖς: addressed to Aeschylus. Cf. 1136.

τοῖς προλόγοις καλοῖς ποιεῖ, 'I compose my prologues in good style.'

1198. κατ' ἕπος, 'verse by verse.' κνίσω, 'nag at.'

1199. σὺν τοῖσιν θεοῖς: either this or σὺν θεοῖς (the old, and therefore anarthrous, phrase) may be used, but the fuller and more solemn expression is juxtaposed for humorous purposes to the following trivial notion of a ληκύθιον. In the sing. the art. is regularly omitted when no special deity is meant; yet Soph. *Aj.* 383 σὺν τῷ θεῷ (Jebb, n.).

1200 sq. ἀπὸ ληκύθιου . . διαφθερῶ, 'I will ruin your prologues with (nothing but) one little oil-flask (to work with).' For ἀπὸ of the stock-in-trade cf. 121 ἀπὸ κάλω καὶ θρασίον, Thuc. 2. 77 ἀπὸ τῶν παρίστων δεινῶν εἰεῖν τὴν πόλιν, 7. 67. Kühner-Gerth i. p. 458.

1202 sqq. ποιεῖς γὰρ οὕτως κ.τ.λ. The full humour of the following dialogue is lost to us through our ignorance of contemptuous colloquialisms, and also, we may believe, of certain pastimes. Editors have been for the most part content to state: (1) that there is an attack upon the sameness of manner, both in metre and syntactical structure, with which

Eur. opens his prologues. This uniformity was such that at a certain point of an early line both grammar and metre might be completed by the addition of such words as *Ληκίθιον ἀπώλεσεν*: (2) that Aristoph. intends to ridicule Eur. by the very triviality of the words used, as if such words were not out of keeping with the style of the poet (cf. 959). There is, however, nothing trivial in the real sentences of Eur. subsequently quoted, and the comedian can hardly mean that *Ληκίθιον ἀπώλεσεν* would be an ending suitable to the style of the beginning. We may, therefore, leave this second suggestion out of the account. Undoubtedly the words chosen are meant to form a farcical conclusion to a sentence, but Aristoph. is only showing how easy it is to 'fill in' always with the same absurd formula.

Then why does he choose this particular class of diminutive? In the first place, it is to be feared, because the words *Ληκίθιον*, *κωδάριον*, *θυλάκιον* possessed a vulgar application, with which he is playing to the gallery, in order to relieve what might have been a tedious piece of criticism for a great part of the audience (see 1109 sup.). In the second place one may guess with some confidence that the Athenians had a forfeit-game, in which it was 'one to me' if I could fit on (*προσάπτειν*) a certain tag to something being said. In such a case the winner cried 'forfeit!' in some such expression as '(you have) lost this or that' (whatever might be at stake). If, on the other hand, the tag could not be affixed, the payment was the other way. If Eur. could get through one prologue without incurring the *Ληκίθιον* he would 'get it back.' With such an assumption we are at least in a position to give a rational meaning to *προσάψαι* (1216, 1231, 1234), *ἀποπρῆναι* 'buy back' (1227), *ἀπόδοις* 'give back' (1235). Meanwhile some of the remarks of Dionysius refer to other, and occasionally unedifying, uses of *Ληκίθιον*. Natural articles to stake or forfeit would be the *Ληκίθιον* 'little oil-flask,' *θυλάκιον* 'little bag' (wallet or purse, *Γερμ.* 314), *κωδάριον* 'little rug': but particularly the *Ληκίθιον*, which was carried for a variety of purposes. A *Ληκίθος* was a small narrow-necked vessel in which were carried oil for the bath or for gymnastic exercises, perfumes, and sometimes wine. They were commonly of earthenware and of little value (cf. 1236). Arschylus is prepared to start with a stock of only a single *Ληκίθιον* (*ἐνὸς μόνου* 1201) and win. [It is apparently from this passage that the later grammarians gave the name *Ληκίθιον* or *μέτρον Εὐρωπαϊκόν* to the part of a verse corresponding in χρόνοι to — φ — — —.]

1202. τοις γὰρ κ.τ.λ., lit. 'for you compose in such a way that there fits into your iambic verses anything—either



κωδάριον or Ληκίδιον or Θηλάκιον.' The sense of ἄπαν is defined or limited by what follows, and καὶ . . . καὶ . . . = 'whether it be . . . or . . .'. [It must be admitted that there is some awkwardness in this, and it is possible that for the first καὶ we should read κατὰ (a frequent corruption; cf. 1393), 'anything after the style of κωδάριον, etc.' Cf. Hilt. 1.98 ἄλλοι ποταμοὶ οὐ κατὰ τὸν Νεῖδον ἔόντες μεγάλα, Plat. *Apol.* 17. 13 ὁμολογεῖν ἂν οὐ κατὰ τοῖς εἶναι ῥήτωρ.]

1203. Θηλάκιον: for the rare tribrach in sixth foot see *Introd.* p. xxxviii.

1204. Αἰγυπτος κ.τ.λ.: from his *Archelaus*.

ἴσπαρται λόγος: cf. Xen. *Gr.* 5. 2. 30 ὁ λόγος οὗτος πολὺς ἥδη ἴσπαρται, Theoclet. *fr.* 16 πολισπερεὶ . . . φήμη.

1208. Ἄργος κατασχόν, 'having put in to Argos' poetical accus. of destination; cf. Eur. *Hcl.* 1206 πόθεν κατίσχε γῆν; Soph. *Phil.* 270 κατίσχον δούρο ναυβάτη στόλῳ.

1209. τοῦτ' ἦν κ.τ.λ.: cf. 1206, and, for ἦν. 39 n. [There is no improvement through punctuating τοῦτ' ἦν; τὸ Ληκίδιον οὐ κλαίσεται;]

οὐ κλαίσεται; a form of threat or imprecation; cf. 178 οὐκ αἰμώζεται; Dionysus humorously identifies himself with the cause of Eur. here and in 1214, 1220, 1228.

1210. ἵνα καὶ γνῷ, 'so that I may get an idea.' The function of καὶ is to throw a tone upon the verb, and the whole is practically equivalent to our 'let me see.' πάλιν is best joined with λέγ' ἕτερον πρόλογον. [Others read γνῶ, 'so that he may be taught a lesson.']

1211 σοφ. Διδύμους κ.τ.λ.: from the *Hymnists*. The words completing the third line, but not the sense, were παρθενοὶ σὺν Δελφίῳ (schol.).

θύρσοι: wands tipped with a pine-cone and wreathed in ivy. The word is joined to καθάπτει ('decked in') by a slight zeugma, the whole θύρσοι καὶ νεβρῶν δοραὶς being regarded as the dress or σκευή (cf. [Eur.] *Rhes.* 202 σκευὴ πρεπόντως σάμ' ἐμὸν καθάψομαι). For this σκευὴ of the Bacchanals cf. Eur. *Bacch.* 176 θύρσοις ἀνάπτειν καὶ νεβρῶν δορὰς ἔχειν.

1212. ἐν πεύκῃσι, 'amid pine-torches'; cf. *Nub.* 603, Eur. *Bacch.* 306 (also of Parnassus). For the form in -ησι see crit. note.

πῆδ' ἡ χορεύειν: Eur. *Bacch.* 307 πῆδ' ὄντα σὺν πεύκαισι, *Ion* 1125.

1214. οἶμοι πεπλήγμεθ' αἴθε: apparently an echo of tragedy:

cf. Aesch. *Ag.* 1311 ὦ μοι μάλ' αἰθεὶς δευτέραν πεπληγμένοι. In that case ὑπὸ τῆς ληκίδου is probably a *παρὰ προσδοκίαν* for some tragic expression (e.g. τῆς ἐμφθοῦς): 'Ah me! again they smite us with the flask.' It is in the comic vein for Dionysus to bewail his own loss of a ληκίδιον as described in what happened to Διώνυσος κ.τ.λ. Here, if anywhere, he must make common cause with his poet.

1215. οὐδὲν ἔσται πρᾶγμα, 'it won't matter' (we shall make up for it yet); cf. πράγματα ἔχειν, παρέχειν and Eur. *Alf.* 451 αἰμοὶ μὲν οὐδὲν πρᾶγμα.

1216. προσάψαι, 'tack on.' See introductory note to 1202 sqq.

1217 sqq. οὐκ ἔστιν κ.τ.λ. : from the *Stencheua* (schol.). The third line was completed with πλουσίαν ἀπὸ πλάκα.

1218. πεφυκὼς ἐσθλός: if this means 'of good birth,' in the aristocratic sense of ἐσθλός, *bonus*, we have a violation of the rule that γέγονα, τέφκα ἐσθλός is used of birth and rank (cf. 'well-born'), but γέγονα, τέφκα ἐσθλός of character or form. The rule is upheld by Collet, *J. L.* pp. 157 sqq., with great cogency, although (as too often) he is compelled to defy Mss. in at least one instance of γεγονέναι (*Lysias* 19. 12). In reality the rule, if good for γέγονα, will not hold for τέφκα with the adverb. Even if Soph. *El.* 989 τοῖς καλῶς πεφυκόσιν, Antiphon 115 ικανῶς πεφυκότες, be considered ambiguous or comprehensive, in Isoc. 190 οἷω γὰρ τιμὴς δισκώλως πεφύκασιν is decisive enough. It is hardly to be assumed therefore that, on the other hand, the rule with the adj. was absolutely inviolable. Nevertheless it is probable that in the present instance the rule is observed, and that the proper rendering is 'of good type.' It is hardly in the spirit of Euripides to prize social rank as against character, and assuming that the sentiment is his own ἐσθλός to him would mean 'good' in the moral sense (found in εὐγενής), while δισγενής also is moral.

βίον = 'livelihood.'

1220. ὑψίσθαι μοι δοκεῖ, 'we had better lower sail' (*suh-mitter, contrahere vela*); cf. 999 n., Soph. *El.* 335 νῦν δ' ἐν καλοῖς μοι πλεῖν ὑψιμένῳ δοκεῖ, Plut. *Lucull.* 3 μεθ' ἡμέραν μὲν ὑψιμένοι πλεῖον τοῖς ἰσχυροῖς καὶ ταπεινοῖς, νύκτωρ δὲ ἐκαιρομένοι. [The Mss. reading δοκεῖς could only mean 'you seem to me to have shortened sail.']

1221. τὸ ληκίδιον κ.τ.λ. : the comparison of the ληκίδιον to a gale (which has prompted ὑψίσθαι) must be induced by some lost trick of phraseology or pun (e.g. upon some wind)

familiar to sailors). *πνεύσεται* πολύ as in *δρεμος πνέει μέγας*, πολὺς, λαμπρός, etc. [The mss. agree in *πνεύσεται*, as they do in *πνευσίσθαι* in Thuc. 8. 1. These 'Doric' forms are, however, very doubtful in Attic of the best period. *φρυξοῦμαι* as well as *φριξοῦμαι* is warranted by the metre in Euripides and Aristophanes, but the evidence for *πνευσοῦμαι*, *πλεισοῦμαι*, *κλεισοῦμαι*, *βενσιται* is very weak. See Rutherford, *New Phryn.* xxiii. It can scarcely be an accident that the letter *v* occurs in the root syllable of all the verbs affected. We can but suppose that it exerted some assimilative influence.]

1223. *ἐκκεκόμεται*: the fut. perf. implies 'once for all.'

1225. *μ. Σιδώνιον ποτ' κ.τ.λ.*: from the *Phryxus*. The concluding words were *ἴκετ' ἐς Θήβης πέδον*, or, in a second version of the same play (as reported by Tzetzes circ. A.D. 1150), *ἦλθε Θηβαίαν χθόνα | Φοῖνιξ πεφικώς*. The 'son of Agenor' is Cadmus.

1227. *ὦ θαμῶνι' ἀνδρῶν*: to Euripides, in remonstrance (cf. 175).

*ἀποπρία*, 'buy back the (forfeited) flask.' See Introd. note to 1202 *μη*, and cf. 1235. Euripides has lost it to Aeschylus. *ἀπο-* has the same sense as in *ἀποδιδόνα*, *ἀπολαμβάνειν*.

1228. *ἡμῶν*: Dionysus more or less ironically identifies himself (cf. 1209) with the cause of Euripides.

1229. *ἐγὼ πρίωμαι τῷδ'*; 'What, I buy it from (= to please) him!' For the dat. cf. 1134, *Phc.* 1261 *τοῦτω τὰ δόρατα ταῖτ' ὠήσωμαι*, *Ach.* 812 *πόσων πρίωμαι σοὶ τὰ χερσίδες*; He will not buy it, but will simply get it back, by defeating Aeschylus with a prologue which he cannot fit with the *ληκίθιον*.

1232. *Πιλοφ κ.τ.λ.*: from the *Iphigenia in Tauris*. The completion was *Οἰνομάδων γαμὶ κόρη*.

1235. *ἔγχεθ'*: to Aeschylus. *ἐτι καὶ νῦν*: sc. though you have won it and held it so long. *ἀπόδος*, 'give it back.' The slightly supported variant *ἀπόδω* ('sell it'), which originated in conjecture, spoils the sense.

1236. *λήψαι*: *λαμβάνειν* is frequent in the sense of 'get' = 'buy'; cf. Theoc. 15. 20 *πέντε πώωνι ἐλαφ' ἐχθές*. As Blaydes points out, the Latin *emere* also originally meant 'take' (cf. *eximo, demo*).

1237. *οὔπω γ'*: sc. *ἀποδώσει τὴν λήκιν*.

1238-41. *Οἰνέτι ποτ' κ.τ.λ.*: from the *Melrager*. The schol. tells us that this was not the actual beginning of the play,

but came 'after a number of lines' commencing with Καλὸν δὲ ἡδὲ γαῖα Πελωπίης χθονός. But Fritzsche is probably right in supposing that such an exordium was a later addition of (perhaps) the younger Euripides. A late schol. quotes for the ending of the second line οὐκ ἔθνασεν Ἀπρίμῃ, but this is, of course, unmetrical, and can only represent the general sense. [Many editors show some favour to a conjecture of Fritzsche, οὐκ ἔτινασεν (better ἔτινασεν) Ἀπρίμῃ; but unhappily Attic cannot use ἔτινασεν in the sense of ἔτιμησα.] It seems idle to guess at the exact words.

1243. *ἔα αὐτόν*: pronounced *ἔα αὐτῶν*; cf. *Lys.* 915 *ἔα αὐτ'* and Introd. p. xlii. 'Let him alone (he does not matter)' is the sense.

1244. *Ζεὺς, ὥς λέλεκται κ.τ.λ.*: generally supposed to be from the play called *Μελανίππη ἡ σοφὴ* (the other being *Μελανίππη ἡ δεσμώτης*). There is a difficulty here, since, according to Plutarch (*Mor.* 756 c), the play originally began with *Ζεὺς, ὅστις ὁ Ζεὺς, οὐ γὰρ οἶδα πλὴν λόγῳ*, but in consequence of the displeasure which met this *παρηγορία* (*Luc. Jup. Tragic.* 11) it was altered to *Ζεὺς, ὥς λέλεκται τῆς ἀληθείας* (πᾶ). According to Gregory Cor. p. 1312 the second verse of the latter began with *Ἐλλήν' ἔτιανεν*. But to this the *ἀληθείας* could not be attached. Gregory, indeed, tells us that the same verse occurs in the *Perithous*; but in the fragment preserved (N. 591) it stands as the fourth line, and where the *ἀληθείας* is equally impossible. We are forced to suppose that the second line of the *Melanippa* contained not *Ἐλλήν' ἔτιανεν*, but *Ἐλλήνα τίανεν*. This Dionysius foresees, and it ought further to be assumed that Aristoph. shrinks from flatly finishing his usual sentence in the case of Zeus. Hence the interruption of Dionysius.

*τῆς ἀληθείας ὅπο*: the form of expression personifies ἀλήθεια.

1245. *ἀπολεῖς*: mss. are divided between this and *ἀπολεῖ σ'*. The latter = 'he will undo you,' viz. with his *ἀγκύριον*. The former is either (1) 'you will be the death of us' or 'weary us to death,' viz. by always trying and always failing; cf. *Vesp.* 1201 ΦΙΛ. τὰς χάρας ἐφειλόμην. | B.D.E. ἀπολεῖ με ποίας χάρας; *Ecel.* 775 ἀπολεῖ ἀπιστῶν πάντα. In the same sense the comedians use *ἀποκναίειν*, *ἀποκνίγειν*, *ἐκπνίθειν* (cf. *εὐκναίειν*); or (2) 'you will be the death of us (by making him actually say this of Zeus).' The former is more natural, is supported by analogies, and is suitable to the winding up of the subject.

1247. *τὰ σόκα*: warts or sores on the eyelids. Cf. *σίκωσις*.

ἔφν: gnomic (Kühner-Gerth i. pp. 160 sq.). Though an aor. ἔφν came to be used in tragedy as a simple present ('I am'), it does not belong to the language of comic trimeters: still less could it be so used when there is no adjective.

1246. τὰ μέλη, 'his (lyrics and their) tunes.' (Cf. 1329 n. It is not the language but the music which Eur. is about to attack. All educated Athenians studied μουσική in the narrower sense, including non-professional performance on the lyre and comprehension of the modes. The dramatist was his own composer of tunes or melodies. The matter was much more simple than in modern times, inasmuch as the Greek ἀρμυρία included none of our 'harmonies,' but represented only the 'fitting sequence' of notes according to keys which could be almost mathematically studied. In the following scene the criticisms can hardly be fully apprehended without hearing the tunes, but it is clear that Aeschylus is blamed for making his melodies too monotonously dactylic and simple. Given one line, or set of bars, you could (says Eur.) always follow on with a certain sequence which fitted into the system as readily as the ἀκρίθιον into the iambs of Euripides. You could, for instance, after a verse like 1265 sing on with ἡ κόπον σὸ παλάθειον ἐπ' ἀρωγάν (i.e. ῥ-τάμ-ῥ ῥ-τάμ-ῥ ῥ-τάμ-ῥ ῥ-τάμ-ῥ), and that set of notes would do equally well in all sorts of places in his lyrics. Or, when the songs were accompanied by the harp, you could strum on, after each line, with τοφλαττοφραττοφλαττοφράτ (1286) (= *twingle twingle twingle twing*).

The criticism has been much misunderstood. It is not meant that Aesch. uses a meaningless refrain, e.g. ἡ κόπον κ.τ.λ. There would be no truth in such a statement. The carping is purely musical, as if we said that his tunes were all 'common metre.' According to Euripides his great sentiments or phrases are followed by absurdly simple and monotonous banjo-notes. Meanwhile the objection made to Euripides by Aeschylus, from the musical point of view, is that he picks up all sorts of airs—from catches and dirges and (to give a modern equivalent) music-halls—and mixes them incongruously, adding plenty of 'shakes.' He has series of rapid notes which take from the dignity of tragic lyric. With these faults there also go faults of language, e.g. repetitions and the blending of trivialities with higher poetic diction.

1249. καὶ μὴν ἔχω γ' ὡς . . ἐπιδείξω. There is little to choose between ἐπιδείξω of R (cf. Dem. 1020, etc.) and ἀποδείξω of the other MSS., but since ἐπιδείκνυμι more clearly conveys the idea of offering specimens in proof, while ἀποδείκνυμι rather suggests argumentation, the former is to be preferred. Editors

(after Dobree) mostly read *οἷς* for *ὥς* on the ground that *ὥς* could not stand for *ὅπως* ('I have the means to . . .'). But (1) since *ἔχω κακῶς, καλῶς, οὔτως*, etc., are good Greek, it may be that *ἔχω ὥς ἐπιδριξῶ* is also colloquially good in the sense 'I am so situated that . . .'; lit. 'I am placed how (—in the way in which) I shall'; (2) that *ὥς*, though less frequent, can be used in a formula of this kind for *ὅπως* appears from Soph. *Ant.* 750 *ταύτην ποτ' οὐκ ἔσθ' ὥς ἐτι γῶσαν γαμοῖς*, *Phil.* 196 *οὐκ ἔσθ' ὥς οἱ θεῶν του μελέτη (ποιεῖ)*.

1252. *φροντίζεν γὰρ ἔγωγ' ἔχω*. As there appears to be no parallel to *ἔχω φροντίζω* in any other sense than 'I am able to be anxious' (which is an absurd expression), it seems probable that we should read *φροντίζων . . . ἔχω*. 'I keep troubling my mind.' It is true that *ἔχω* is not commonly joined with other participial tenses than the aorist, but the perfect occurs two or three times (e.g. Soph. *O. T.* 701, *Phil.* 600), and the present is found in Eur. *Tro.* 317 *πατρίδα φίλον καταστρέψας' ἔχεις*. Nor is there anything *a priori* remarkable in this application of the intrans. *ἔχω*. As *ποιήσας ἀνίστασ' ἀνίσσον ποιήσας, φθάνω ποιῶν* and *ποιῶ φθάνω* are quite interchangeable, so *ληρεῖς ἔχων, τί ἔστηκ' ἔχων*; (cf. 202, 512) are theoretically interchangeable with *ληρῶν ἔχω, τί ἔστω ἔχω*: The instance from Euripides shows this to be more than theory, and the verse here is lyric and parodied from some higher style.

1256. *τῶν μέχρι νυν*. The mss. give the unmetrical *τῶν ἐτι νῦν ὄντων*, with variant *τῶν νῦν ἐτ' ὄντων*. The reading in the text is borrowed from the explanation in the schol. *τῶν μέχρι νῦν ὄντων ποιητῶν*. But it is not good to press such merely necessary words in an exegesis. Bentley regarded *όντων* as an adscript, and read *τῶν ἐτι νυν*. Yet, judging from the two positions in mss., it is *νῦν* which is the adscript, incorporated in different positions by different texts. Possibly, therefore, we should read *τῶν ἐπιδόντων*, 'his successors.' The idiom by which a person is said to be *καλλιστος τῶν ἐπιδόντων* is too familiar to need more than the reminder of *ἀξιολογώτατος τῶν προγεγενημένων*.

1259 sq. *τὸν βακχείον ἀνακτα*: implying (1) 'the inspired lord (of song)', (2) 'king of the Bacchic stage.' The words strongly indicate parody. In the Orphic Hymn 30 the expression is applied to Dionysus himself. *ὑπὲρ αὐτόν*: sc. Euripides, for his daring and probable defeat. [Many editors suspect the last four lines, partly because they repeat the notion of 1252-1256, and partly because they separate *μῦθ* (1255) rather widely from the retort of Euripides (1261).

Possibly, of course, there is a blending of the two editions of the play (Introd. p. xxvi), but the arguments are not strong, particularly when we remember that the whole passage is probably an adapted semi-quotation.]

1261. *δείξει*: impersonally. Cf. Vesp. 993 ΦΙΛ. πῶς γὰρ ἠγωνισμέθα; BΔΕ. δείξειν ἔακεν, Dem. 24. 1 δοκεῖ δ' ἐμογε δείξειν οὐκ εἰς μακρὰν. More usually a subject is expressed in the shape of αὐτό or τοῦργον αὐτό, e.g. Eur. *Phoen.* 624 αὐτὸ σημαίνει.

1262. *ἀς ἐν . . . ξυντεμῶ*, 'I will cut them all down to one (pattern).' See introductory note to 1248. [In *μᾶλλον* there may also be a play upon the sense 'limbs' - 'I will make mincemeat of him.' Cf. *καταχορδίζειν, μυττωτεύειν*.]

1263. *τῶν ψήφων*, 'some of the counters (which are here).' The art. in such cases is really demonstrative.

1264. Preceding this line there is in the MSS. a stage-direction *διαλίσσιν προσελθεῖ τις*, i.e. there is a passage of music on the flute serving as interval. Such *παρεπιγραφαί* are rare in MSS., but a well-known instance is that of *μυγμός* and *ὠμός* as stage-directions in Aesch. *Eum.* 117 sqq.

1264 sq. *Φθίων* 'Ἀχιλλεύς κ.τ.λ. The envoys (*πράξεις*) thus address Achilles in the *Myrmidons*. 'Achilles, hero of Phthia, why, when thou hearest the blows of slaughter (befalling the Greek army through thy absence), dost thou not come to the rescue?' Euripides of course chants this to the flute in exaggerated mimicry of the actual tune of Aeschylus.

1266. *Ἑρμῶν μὲν κ.τ.λ.*: from the *Psychagogoi*, where it is sung by the Arcadians about Lake Stymphalus, who claimed to be descended from the Herms so closely identified with Mt. Cyllene.

1267. *ἐν κόπον κ.τ.λ.* The words are simply repeated from 1265 to show that, musically, the same basis will do. There is no notion of ridiculing a meaningless refrain (see note to 1248). Such *ephegmata* as Aeschylus uses are in no way irrelevant, nor are they of characteristic frequency.

1268. *ὅσο σοι κόπω κ.τ.λ.* Dionysus joins in, sarcastically chanting in the same dactylic tune. He takes two of his counters (1263), and says 'that's two *κόποι* to you, Aeschylus.' *κόπω* not only refers to *ἐν κόπον*, but means that Euripides has succeeded in getting in two 'blows.' So 1272.

1270 *κύβιν* 'Ἀχαιῶν κ.τ.λ. : variously said to be from

the *Telephus* or the *Iphigenia* of Aeschylus. Construe μου with μάνθανε.

1273. εὐφραμίε κ.τ.λ. : from the *ἑρέαι*. The construction is πῶτας (εἰσίν, ὥστε) ὀλεῖν κ.τ.λ. The μελισσόνόμοι are priestesses of Artemis, one of whose titles was Μέλισσα. Priestesses themselves, both of Artemis and of other divinities (Cybele, Demeter, etc.), were also called μέλισσαι. Cf. Pind. *P.* 4. 60 Δελφίδος μέλισσας. No satisfactory explanation of the word is yet forthcoming. It is very probably a Graecized form of some foreign term.

1276. κύριός εἰμι θροεῖν κ.τ.λ. : from the *Agamemnon* (104). 'I have warrant to tell of the favourable omen of victory (seen) upon the going forth of the brave (to Troy).' The next words are the dactylic ἐκτελέων ἐτι γὰρ θεῖθην καταπνέει . . The omen was that of two eagles rending a hare.

1278. τὸ χρήμα τῶν κόπων ὅσον. 'what a lot of κόποι!' (lit. 'what a business of the κόποι'). Cf. *Nuh.* 2 ὦ Ζεὺ βασιλεῦ, τὸ χρήμα τῶν ρικτῶν ὅσον.

1279. ἐς τὸ βαλανεῖον βούλομαι. 'I want to go to the bath.' He professes to be suffering so much from κόποι (in the other sense of 'exhaustion') that he must seek the orthodox remedy. Cf. Arist. *Problem.* 1. 39 τοῖς μὲν θερμοῖς κόποις λουτρῷ ἰᾶσθαι δεῖ, τοῖς δὲ χειμερικοῖς ἀλείμματι. The idiom (ellipsis or brachylogy) by which the verb of going is omitted is readily paralleled (though Apollonphanes, *Com. Frag.* ii. 880 ἐπὶ τὴν τράπεζαν βούλομαι is not in point). Cf. Theoc. 15. 117 ὦρα ὅμως κῆς οἴκου, Xen. *Hell.* 2. 3. 20 κελεύσαντες ἐπὶ τὰ ὄπλα, Cic. *ad Att.* 6. 7 *Rhodium volo puerum cum*, Milton, *Sam. Agon.* 1250 *He will directly to the lords*. The omission of other verbs is less frequent, but sometimes occurs where the sense is obvious. Cf. Horond. 1. 3 τίς τὴν θύρην ; (sc. ἔκαψε).

1281. στάσιν μελῶν, 'set of lyrics.' It is natural to compare this with the technical word στάσιμον (μελῶς used of a lyric passage sung by a chorus when in position (i.e. not marching ; but *stasis* may simply = *σίστημα* (Kock).

1282. ἐκ τῶν καθαφδικῶν νόμων. 'out of the (several recognised) modes for the harp,' as formulated by Terpander and subsequently elaborated. Eur. proposes to show how monotonous are the arpeggi which complete the musical system of the lyrics.

1283. πέρανε : 1170 n.

1284. ὅπως Ἀχαιῶν κ.τ.λ. : from *Agon.* 110. The passage runs (after θροεῖν sup. 1275) ὅπως Ἀχαιῶν δῖθρονον κράτος.



'Ελλάδος ἦβας (ἦβαν mss. of Aesch.) | ξέμφορα ταχόν, | πέμπει  
 ξόν δορί καὶ χειρὶ (δικας mss. of Aesch. in place of καὶ χειρὶ,  
 evidently from an adscript to the next word) πράκτορι | θεῖος  
 ὄρις Τενκρίδ' ἐπ' αἶαν. [The present place lends much help to  
 the correction of the Aeschylean mss.] Aristoph. makes Eur.  
 jumble these and other lines together for comic purposes, but  
 their intention is not to attribute any such incoherence to  
 Aeschylus, but to illustrate the point that musically 'it is all  
 the same.'

Διότρονον κράτος: Agamemnon and Menelaus, the joint  
 commanders.

'Ελλάδος. If ἦβας is right, this = Ἑλληνικῆς or Ἑλληνίδος.  
 Cf. Soph. Phil. 223 σχῆμα . . . Ἑλλάδος στολῆς.

ἦβας: cf. ἡλικία, *inventus, pubes*. [For a probable ἦβαν see  
 crit. n.]

1285. φλαττόδρατ: an imitation of one species of harp  
 accompaniment (κρούσις), as θερτανεῖδός is of another (*Pnt.* 290).  
 In *Thesm.* 48 βουβαλοβουβάξ represents one sound of a trumpet,  
 as Ennius' *taratantura* does another.

1286. Σφίγγα κ.τ.λ.: from the *Sphinx*, the satyric drama  
 which went with the Aeschylean (*Antipodea* or trilogy of *Laïus*,  
*Oedipus* and *Seven against Thebes*).

Δυσαιμεριῶν πρότανιν, 'who presides over (dispenses) mis-  
 fortunes' (to Thebes). Cf. Pind. *P.* 6. 24 στεροπῶν κεραίων τε  
 τρίτανιν.

κύμα: of a dogging agent, sent by some malevolent power.  
 Cf. 472 n.; Soph. *O. T.* 391 δὲ ἡ βαψυδὸς ἐνθάδ' ἦν κύμα.

1289. σὺν δορί κ.τ.λ.: *Agam.* 113.

πράκτορι, 'avenging.' The masc. form of adjectives of the  
 agent in -τηρ -τωρ is frequent in verse with fem. nouns. Cf.  
 Aesch. *S. c. T.* 713 παιδοκλέτωρ *Epis. Suppl.* 1050 θέλκτορι Ηιθθαί,  
 Soph. *El.* 850 ἰστωρ (of a woman). In Aesch. *Eum.* 320 the  
 Erinyes call themselves πράκτορες αἵματος.

θεῖος ὄρις, 'an omen inspiring fierce courage' (the ὄριον  
 κράτος of 1275).

1291. κυρεῖν παρὰσχόν κ.τ.λ.: from an unknown source.  
 Lit. 'having given (it, or them) to the reckless hounds that  
 range the air, to light upon (and treat as they will).' For κυρεῖν,  
 here apparently of vultures, cf. 1287; in Aesch. *Ag.* 141, *P. P.*  
 1053 of eagles. The meaning is defined from the oxymoron,  
 as in κύμα χειρῶν (Aesch. *S. c. T.* 64), πταροῖσιν κρεῖ (Ag. 141),  
 ἀντεροὶ Ηελιάδες, etc. With κυρεῖν cf. Hom. *Il.* 17. 272 κρεῖ

κίρμα γενέσθαι, *Od.* 3. 271 κάλλιστον οἰωοῖσιν ἔλπωρ καὶ κίρμα γενέσθαι.

1293. τὸ συγκλινίς κ.τ.λ. : from the *θρήσσαι*. The meaning appears to be 'the combination (or league) against Ajax.'

1296 sq. ἐκ Μαραθῶνος κ.τ.λ. The most natural interpretation of this passage is that in the swampy plain at Marathon there grew a species of rush (*φλέως* schol.) which was used for making ropes (like *σχοῖνος*), and that the rope-twisters (*ἰμαιοστρόφοι*) at their work in the rope-walk, sang a monotonous 'chanty.' Most Greek occupations had their special form of beguiling ditty. Thus Athenaeus (618 b) speaks of the *ἐπιμέλιος* of millers, the *αἰλῶος* of *ιστοῦργοι* (weavers), the *ἰσάκος* of *ταλαιοῦργοι* (spinners), the *λατιέροισ* of harvesters, and alludes to different *ψῆδαι* of agricultural labourers, bathmen, etc. There was, it is true, an *ἰμαῖος*, which is described variously as a song of millers (*Ath.* 619 n), or, as used by Callimachus (quoted by schol. here), of water-drawers (*δαίδυι καὶ ποὺ τίς ἀνὴρ ὕδατῆρος ἰμαῖον*). The schol. is therefore led to explain *ἰμαιοστρόφον* here as referring to the latter. But (1) there seems no reason for connecting this occupation specially with Marathon, (2) the similarly formed *σχοῖνοστρόφος* (Pollux) or *σχοῖνοστρόφος* (Plut. *Mor.* 473 c) *σχοῖνοπλόκος*, 'rope-twister.' [Possibly there may be included an allusion to the interminableness as well as the monotony, with a glance at the use of *σχοῖνοτετὴν* (cf. Pind. *fr.* 47 *σχοῖνοτέτεια δοῖδδ*), but there is no need to press this.]

1298. ἄλλ' οὖν ἐγὼ μὲν. 'well, at any rate I (for my part) took them from a good source (and applied them) to a good purpose.' [Probably we should read ἄλλ' οὖν ἐγὼ μὲν γ'. For ἄλλ' οὖν . . . γε cf. Aesch. *P.* 1. 1091, Soph. *Mj.* 535. The combination *μὲν γε* is also very common.]

1299 sq. ἵνα μὴ τὸν αὐτὸν κ.τ.λ. The expression is rather condensed and = 'and I chose to adopt these simple melodies which you dislike in order that I might not trespass on the preserves of Phrynichus,' i.e. Aesch. deliberately avoided similarity to the proverbially 'honeyed' lyrics of that poet, preferring to go back to the plain and regular *λόγος* of Terpander (1282 n.).

Φρυνίχου. The chief characteristic of the melodies of Ph. was their sweetness. The Elizabethans would have called them 'sugared,' as the Greeks called them 'honey.' Cf. *Pers.* 220 ἀρχαῖοι μελισσωφρυνιχῆρατα, *Ar.* 750 ἐθεον ὥσπερ μελιττα φρυνίχοι ἀνδρῶν μὲν ἀντίσκητο καρπὸν δὲ φῶρ γλυκίστην ψῆδαν. Hence the following metaphor of the 'meadow.'

Lucian (*Pisc.* 7), varies this figure with τὸν Λευῶνα ἐκείνον (of Plato's writings) ἀναπετάσαντες οὐκ ἐκάλισσανεν δρέπεσθαι κ.τ.λ. The metaphor from the bee occurs also in Plat. *Ion* 534 γ ἐκ Μοισῶν κήπων . δρεπόμενοι τὰ μέλη ἡμῖν φέρονσιν ὥσπερ αἱ μέλιτται.

1301. οὔτος . . παροιῖαν, 'but this fellow gets (his) honey from all sorts of drinking-songs.' μέλι is A. Palmer's perfect emendation of the meaningless μὲν of mss. (MEN - MEAL). αὖτε keeps up the metaphor, supplies an obj. to φέροι, and its sarcasm is obvious. παροιῖαν (Kock) is by no means a certain emendation of the mss., but it is at least convenient. παροιῖα (ῥήματα) are songs sung παρ' ὄντι.

1302. σκόλιον. The σκόλιον was a convivial catch sung to the lyre at a banquet. Among the Athenians 'its prevailing characteristic is, in a simple form, to reproduce or twist the thought of some famous poem, to amplify some well-known sententious utterance, or to picture some scene from a popular story' (Smyth *Greek Melic Poets*, p. ciii). How the word was derived from some sense of the adj. σκολιός is a problem much discussed (*ibid.* pp. xcv sqq.). It had probably nothing to do with a succession of singers zigzagging round the symposium; but it may very well have been deduced from the very 'twisting' mentioned above.

Μέλητρον. This man, an indifferent tragic poet who also composed amatory pieces (Ath. 605 E), is often assumed to be the same as the accuser of Socrates (Plat. *Ap.* 23 E Μέλητρος μὲν ἐπὶ θεοὺς ὑπὲρ τῶν ποιητῶν ἀχθόμενος). There is, however, a great difficulty in the fact that Plato speaks of Meletus as young and unknown at the date of the trial of Socrates (399 B.C.). Moreover, a poet Meletus was referred to in the *Georg.* of Aristophanes as early (apparently) as 425 B.C.; and it is out of the question that a man who was young and unknown in 399 B.C. should have composed σκόλια which were in vogue during the activity of Euripides. Different persons of the same name occur too often in Athenian history for us to identify the bearer of the name Μέλητρος in this facile manner. The Meletus here may have been the father (or even the grandfather) of the accuser of Socrates, and the defence of the poets on the part of the latter may have been taken up either for his father's sake or because he was walking in his father's steps.

Καρικῶν ἀλλυμάτων: commonly of a dirge-like character. Pollux (4. 75) has θρηνηδὲς γὰρ τὸ ἀλλῆμα τὸ Καρικόν. Cf. Plat. *Legg.* 800 κ.

1303. χοροὶν. 'dances,' i.e. dance-music (cf. 247 n., and a

fragment of Pratinas ἀκούει τὰν ἐμῶν Δωρίων χορείων). With the accentuation χορείων the sense is 'dancing-places.' But χορείων appears to be a late word and is out of keeping with the other nouns in the list.

1304. τὸ Λύριον, 'the (usual) lyre (for accompaniments).'

1305. ἐπὶ τούτῳ. The common reading is ἐπὶ τούτῳ 'to attack him with,' but this can hardly be the sense, which is rather given by the variant ἐπὶ τούτων, 'in the case of tunes like these.' [ἐπιτούτῳ of R. plainly points to ἐπὶ τούτου with -τον superscribed in supposed correction.] For the gen. is quoted Plat. Rep. 399 A ταῦται ἐπὶ πολεμικῶν ἀνδρῶν ἐσθ' ὁ τι χήσσει; add Isoc. 6. 41 ἐπὶ μὲν τῆς ἡμετέρας πόλεως οὐδὲν ἔχω τοιοῦτον εἰπεῖν.

τοῖς ὀστράκοις, 'with the castanets' (of earthenware). The tunes of Euripides are fit to be accompanied, not by the lyre, but by the 'bones.' Aeschylus looks round for a female figure (a παραχορήγῃα) who has been brought on the scene, and who is using the castanets. He calls her forward ('where is that woman who is rattling with the bones?') and says, 'come here, you Muse of Euripides (i.e. who are good enough for his Muse).' The said Muse is, of course, of slovenly appearance, and she has a remarkable pair of feet (1323 n.).

1307. πρὸς ἥνπερ, lit. 'with an eye to whom' = 'to whose lead'; cf. *ad* (of the standard), Eur. Alc. 346 πρὸς Λίβυρ λαλεῖν; *ad* Ἄλκυ.

1308. οὐκ ἐλεσβίαζεν, 'did not act the Lesbian,' with a play upon two senses, (1) 'practised no true music learned from the Lesbians' (Terpander, Sappho and other lyrists). (2) 'had not charms enough to play the part of the Lesbian women' (who, though of loose character, exercised fascinations). The imperf. and *ποτέ* refer to the time when Euripides was writing. [We must not render 'never used to practise the Lesbian.' This in comedy would be οὐδ' *ποτέ* ἐλεσβίαζεν. Aristoph. would not use *οὔποτε*, still less *ποθ'*. . . οὐ. Lit. 'in days gone by *she* was not one to practise Lesbian arts.']

1309 *sqq.* Aeschylus sings illustrations of the lyric melodies of Euripides. The 'Muse of Euripides' preludes with the 'bones' and, after each few bars, rattles a set of notes in keeping with the Euripidean style of music. These *κροῖσεις*, which are not marked in the mss., are to be assumed, as corresponding to the *φλαττόθρα* of the harp-accompaniment of Aeschylus (1286, etc.). The following jumble of passages is to be considered as punctuated by the castanets at least after vv. 1312, 1316, 1318, 1319, 1321. While it is true that the absurd

medley is intended to be amusing as such, the immediate object is not to ridicule any alleged incoherence of Euripides himself. Aesch. is concerned with the peculiarities of the music, which he considers to be wretchedly irregular and undignified (*χαρακτηρίζει τὰ Εὐριπίδου μέλη ὡς ἐκλεημένα* schol.). We do not possess any precise understanding of the principles involved, but it is clear that the arrangements of the *χρόνοι* (the manner in which the short and long syllables were arranged) and the introduction of 'shakes' (1311) were regarded as unworthy departures from the orthodox manner of tragedy. They were better suited to *σκόλια*, *θρήνοι* and the like (1301 sqq.). The audience would, of course, recognise the tunes. The lines are necessarily almost verbatim quotations (except for such a word as *στωμῶλετε* 1310), but their sources are only partially known to us. 1317 sq. are from *Elect.* 435 sq.; 1322 from the *Hypérphre*, but for the remainder we can find only slight suggestions of resemblance. Thus in *I. T.* 1089 occurs a reference to the halcyon, but there all likeness to v. 1309 ends.

1309. *ἀλκυόνες* κ.τ.λ.: cf. Eur. *I. T.* 1089 *ὄρνις ἃ παρὰ πετρίδας | πόντου δειράδας, ἀλκυῶν, | ἔλεγον οἰκτρὸν αἰδεῖς*. There *παρὰ* (with accus.) shows the bird flying, here (with dat.) sitting or standing.

1310. *στωμῶλετε*: a prose word humorously substituted for one more poetical, but also hinting at the frequent (alleged) trivialities of Euripides.

1311. *νότιος* *πτερόν* *ράνισα*, 'with showers of spray from your plumage.' The combination of *νότιος* or *ὕγρος* with *ράνις* and the like is used to limit the noun, which alone would not be definite in meaning.

1314. *εἰσεκλισσέναι*. The shake or prolongation (*ἐπέκτασις*) is a feature of the Euripidean music, whereas in the older style of Aesch. one syllable meant one note. In *El.* 436 the second hand of L gives *εἰσεκλισσόμενος* for the common reading *εἰσεσόμενος*. The musical fragments discovered at Delphi mark repetitions of certain notes, although they do not indicate them more than twice.

*φάλαγγες*, 'long-legged spiders,' are substitutes for e.g. *γυναικες*, as is shown by the following words concerning the loom and the singing shuttle. In such an original *ὑπωρόφια* would mean 'indoors,' but Aristoph. converts it into 'under the ceiling.'

1315. *ιστόπνεα*, 'wrought upon the loom.' The variant *ιστόπνεα* would = 'stretched upon . . .' *πηνίσματα*: see *ἐκπηνίσται* 578 n.

1316. *κερκίδος ἀοιδού μελέτας*, lit. 'the exercises (= studied productions) of the musical shuttle,' in appos. to *πρῆσματα*. For the humming of the *kerkis* cf. Verg. *Aen.* 7. 14 *arguta pectentibus pectine telus*, *ib.* 1. 293.

1317 *sup.* *ὦ φῶταυλος . . . κυανμβόλοισι*: verbatim from *EL.* 435. The fondness of the dolphin for music was proverbial (cf. the story of Arion). He would be attracted by the flute of the *τραγήραλης* (*sup.* 205); cf. Plin. *H. N.* 9. 8 *Dolphinus mulctatur symphoniac cantu et praecipue hydrauli sono*.

*ἐπαλλε*: occasionally intrans. (— *ἐπαλλετο*); cf. *Lys.* 1301.

*πρόφαις*: not local, but dat. commoii. They dance 'to the prows,' as if in their honour: cf. *χορεύειν, ὀρχεῖσθαι, χορόν ἰσθάναι* *τινί* and 145 n.

*κυανμβόλοισι*; cf. *Eg.* 554 *κυανμβόλοισι . . . τραγήραι* and the Homeric *κυανώπρωροι*. Aeschylus (*Pers.* 562, *Suppl.* 751) has *κυανώπιδες*. The word is restricted to ships of war, and may have been derived from a facing of blue steel.

1319. *μαντίαι καὶ σταδίους*: a new quotation without reference to the preceding clause. Doubtless we might make the words depend on *ἐπαλλε* as a contained accus., 'it leaped in (— so as to give) omens and (so as to perform) races.' But the preceding lines are quoted directly, and there is nothing in the context to correspond to this. Aesch. is simply singing an odd bar or two, well known to the audience, to illustrate the musical and metrical point. The same may be said of the next two lines.

1322. *παρ'βαλλ'* κ.τ.λ.: from the *Hypsipyle*. On quoting this the actor seeks to embrace the 'Muse of Euripides.'

1323. *ὄρες τὸν πόδα τοῦτον*; This may be a quotation from the *Telephus* or the *Philoctetes*, where a maimed leg was in question. There is, of course, a reference to the peculiar metrical feet of Euripides, and, in illustrating, the actor would display first the one foot of the 'Muse' and then the other (1324). The two feet would be a comically shapeless and ill-matched pair.

1329. *τὰ μέλη*: in the restricted sense of the choral as opposed to the monodic melic. In 1361 the monodies are included.

1330. *μονοδιῶν*: see 849 n. The monody which follows is one of the 'Cretan' kind, as is shown by *Κρήτες* (1356) and *Δίκτυοννα* (1359). We must suppose that Aesch. sings and dances this in caricature of some Euripidean *ἐπὶ ὄρχημα* familiar

to the audience, and that his purpose is to ridicule the whole style of composition and performance, from a musical, literary and scenic point of view. Hence the characteristic repetitions of words and the lapses into utterly prosaic diction and trivial matter. The whole is an excellent burlesque, containing enough reminiscences of the original Euripides to impart verisimilitude, while affording opportunities for the gentle 'art of sinking in poetry'.

1331. *καλαυνοφάης δρόφα*: an oxymoron, 'gloom whose light is (but) blackness.'

1334. *ψυχάν άψυχον*: cf. *Hec.* 610 *νόμφην τ' άνομφον παρθέον τ' άπαρθέον*. Such expressions are no special mark of Euripides; they belong to tragic language in general, and are sufficiently frequent in Aesch. himself (e.g. *Pers.* 682 *νάες άναες*, *Choi.* 42 *χάρην άχαριν*).

1336. *μελανονικημένα*. 'clad in the black garb of the dead, i.e. a ghost-hogey. The denizens of the underworld appear in black; cf. (of the Furies) Aesch. *Eum.* 372 *ημετέρας εφιδούς μελανέμοισιν*, and (of ordinary ghosts) Lucian *Philops.* 32 *και τινες των νεανίσκων, έρεσχλειν βουλόμενοι αύτόν* (sc. Democritus) *και δειματούν, στείλάμενοι νεκρικώς εσθῆτι μελαίνη* κ.τ.λ.

*φόνια φόνια*: such excited repetitions are frequent in Euripides. See specially *Hec.* 688 *μή*, and *Or.* 1426 *Φρυγίους έτιχον Φρυγίοισι νόμοις | παρ άβοστρεχον αδραν αδραν | Έλένας Έλένας εύπαγι κύκλω* . . . *ήσω*, *Hel.* 648, etc.

1337. *μεγάλους δυνεας*: as becomes a hogey.

1338. *άλλά μοι άμφίπολοι* κ.τ.λ.: from the *Temenidae* (schol.).

1339 *μή*. *έκ ποταμών* . . . *άποκλύσω*. After an evil dream it was customary to perform a purificatory ceremony with either running water or water from the sea; cf. Aesch. *Pers.* 203 *και ταύτα μέν δῃ νυκτός εισιδείν λόγῳ | έπει δ' άρίστην και χειρόν καλίστρον | έψαισα πηγῇ* κ.τ.λ., Apoll. Rhod. 4. 660, *Pers.* 2. 16 *ποταμόν λυνίμεν πυργυρί*. Technically this was called *άποδοιοσυμπτίσθαι*.

*έδωρ*: the epic quantity, suited to the hexameter; cf. Hom. *Il.* 8. 126.

*άποκλύσω*: of washing away from one's self the middle would be more usual (cf. *άπορίζομαι*, *άποκαθαίρεσθαι*, *άποκίμνομαι*, etc.). Nevertheless there is nothing to prevent a Greek writer from treating the action objectively, simply as it affects the thing removed.

1341. **πόντι δαίμον**: Poseidon. Whatever may have been the motive of the invocation in the original, it is here brought into sharp and sudden contrast with the prosaic **τοῦτ' ἐκίνο**. 'O God of the Sea! —so that's it!' (i.e. 'I see what the dream meant; it is that my neighbour Glycer has stolen my rooster').

1342. **τάδε τέρα**. 'these portents (and their meaning)'. The usual plur. is **τέρατα**, but the present form answers to **γέρα**, **ἀγία**, etc. It is supported also by a declension (found in Herodotus) of **τέρας τέρος** alternative to **τέρας τέρατος** (Kühner-Blass i. pp. 431 sq.). It is also just the form which a comedian would burlesque. [The reading **τάδ' ἔτρα** ruins all the sense.]

1344. **νύμφαι ὀρεσσίγονοι**. After invoking the Oreads there is a drop to another nymph in the shape of Mania ('Betty') the maid. **Μανία** (fem. of **Μανῆς**, cf. 965 n.) was a Phrygian name frequent with slave-girls; cf. *Ath.* 57<sup>b</sup> n.

1348. **εἰαιυλίσσουσα**: 1314 n.

1350. **κρυφαῖος**: in the dark before dawn; cf. *Verg. G.* 3. 102 *sub lucem exortans calathis adit oppido pastor*. The adj. expressing the time of the action is a common idiom even in current language; cf. *Ἰσπ.* 124 ὁ δ' ἀνεφάνη **κρυφαῖος ἐν τῇ λευγαλῇ**, *ibid.* 774 **μυσημηνός**, *Xen. An.* 4. 1. 10 **κατέβανον ἥδη σκοταῖοι**. So in Latin verse *Verg. G.* 3. 538 *nocturnus obambulat*.

1353. **ἀκραῖς**, 'swiftest (or strongest) effort'; (lit. with wings at their tip-top). So **ποδῶν**, **χειρῶν ἀκμή** or **ἀκραί**.

1356. **ὦ Κρήτες**: from the play of that name (schol.). With **τὰ τόξα** following it is here converted into a poetical way of calling for the police (605 n.).

1358. **τὴν οἰκίαν**: an unpoetical word, deliberately substituted for something in higher style.

1359. **Δάκτυννα**: the Cretan Artemis as huntress (cf. **διакτων**).

1360. **τὰς κυνίσκας**: the prosaic dimin. is a burlesque. The female hound was considered the more keen-scented.

1362. **ἐξυράτας**, 'at their brightest,' 'with keenest light' (as required for the search).

1363. **φωράσω**: the regular word for searching for stolen goods. Cf. *Nub.* 499 **οὐχι φωράσω ἔγωγ' εἰσέρχομαι**, *Plat. Leg.* 954 A.

1367. **τὸ γὰρ βάρος τῶ κ.τ.λ.**, 'for the weight of our phrases will test us.' The specific gravity of a **ῥῆμα** depends on the weight and dignity of the matter pressed into it.

1368 sq. **ἀπερ γι δαί . . τίχνην**. It is easiest to place a



comma at *με*, to supply *ποιῆσαι*, and to treat the next line as exegetic of *τοῦτο* (*ποιῆσαι*). Cf. Plat. *Gorg.* 491 D ἢ τοῦτο μὲν οὐδὲν δεῖ, αὐτὸν ἑαυτοῦ ἀρχειν; Dem. *de Cor.* 139 διότιν αὐτὸν ἀνάγκη θάτερον, ἢ μηδὲν ἐγκαλεῖν κ.τ.λ., Soph. *Phil.* 310 εἰεῖνο δ' οἶδεῖς, ἥνικ' ἂν μνησθῶ, θέλει, | σῶσαί μ' ἐν οἴκοις. [It is, however, quite possible to construe *εἰ δεῖ με τοῦτο τυροπωλῆσαι* *τέχνης* 'if I am to do this cheese-selling of poetry,' *τοῦτο* being adverbial (contained) accus., as in *τοῦτο σε ληπῶ, πείθω, ποιῶ*, etc. (cf. 13 15 n.).] *τυροπωλῆσαι* is treated as a trans. verb, 'treat after the manner of cheese-selling' = *τυροπωλιῶς διαθεῖναι*. Cf. *Phoc.* 747 ἐδεδροτόμησε τὸ νῦτον, and sup. 798 μεταγωγῆσοις τὴν τραγῳδίαν.

Since v. 1369 is mock-tragic, this might account for the absence of the article with *τέχνης*, but that absence is more naturally to be explained by the sense 'to weigh out art' (i.e. quantities of it).

**1370. ἐπίπονοι**, 'strenuous.' They do not give up a difficulty.

[1373. After this verse editors commonly mark a lacuna, on the assumption that 1370-1377 should answer to 1182-1190. But there is no indication of hiatus in the sense here, and the supposed antistrophic correspondence is by no means certain.]

**1374. μὰ τόν.** For the omission of the name of a deity cf. Plat. *Gorg.* 486 E φημί μιν οἶν ἔγωγε. Σὺ, μὰ τόν, οὐ σύ γαρ. So μὰ τὴν (Plat. *Cleom.* 4). Considering the freedom with which the names of the deities were used it is hardly likely that this suppression came of reverence. It more probably originated in indecision or indifference as to which god should be sworn by. It may also be suspected that a name was sometimes deliberately withheld, when an oath was not taken seriously. The consequences of even accidental *ἐπιπορία* were thus avoided. The schol. here explains that the ellipse is *εὐλαβείας χάριν*, and, whatever he may have intended to convey, the expression is more true than if he had said *εὐσεβείας χάριν*.

**1375. τὸν ἐπιτυχόντων**; after οὐδὲ this is a humorous *παρά προσδοκίαν*; 'not even if I had been told it by a—man in the street,' lit. 'man I met with' (cf. *ὁ τεχών, ὁ ἐπιών*). We should have expected e.g. *τὸν σαφῶς εἰδόντα, αὐτοπτῶν, παριστηκότων* or the like, but Aristoph. satirises our common credulity, which so readily takes the word of the first gossip.

**1379. λαβομένο**; sc. *αὐτοῖν*. Each is to hold his scale while he speaks into it.

**1380. κοκκύσω**, 'crow.' *κοκκῶξεν* is used not only of the cuckoo but also of the cock. Cf. *Ecl.* 31, Cratin. *Com. Frog.*

ii. 186 κοκκίζειν τὸν ἀλεκτρίων' οὐκ ἀνέχονται, *Aesch. Bekk.* 21. 24 ᾗδεν ἀλεκτρίωνας Ἀττικῶς· τὸ δὲ κοκκίζειν κομικοὶ λέγουσιν (i.e. they use that word also). [The 'cuckoo-cuck' originally represented Chanticleer.]

1382 ωγ. αἶθ' ἀφελ' κ.τ.λ. To the first line of the *Medea* Aesch. responds from his *Philoctetes*.

1384. καὶ πολὺ γα. 'very much more . . .' καὶ (etiam) gives closely with the adverb.

1388. ἐπιτερωμένον: referring to διαπτάσθαι.

1391. οὐκ ἔστι Παρθός κ.τ.λ.: from his *Antigone*. 'Persuasion has no temple except reasoning words.' The next line ran καὶ βωμός αὐτῆς ἐστ' ἐν ἀνθρώπων φύσει.

1392. μόνος θεῶν γάρ κ.τ.λ.: from the *Niohe* (fr. 161 N). The passage continued with οἷδ' ἄν τι θίω· οὐδ' ἐπισπένδων ἀνοι, | οὐδ' ἐστι βωμός οἷδὲ παιωνίζεται, | μόνου δὲ ἑλεῖω δαιμόνων ἀποστατεῖ. In this instance the matter of the reply is suggested by his rival's quotation.

1393. μῦθεσθε· μῦθεσθε: see crit. n. The abrupt rhythm (if correct here) is justified by the conversational repetition. Cf. *Thesm.* 1184 κἀρησο κἀρησο.

καὶ τὸ τοῦδ' ὧ αὖ ῥέπει, 'and (do and behold!) once more his scale descends.' καὶ must (with γα) be used in a tone of sarcastic impatience '(well, you have let go), and, of course . . .' It obviously does not emphasise τὸ τοῦδ', and its position prevents us from joining it to αὖ ('once more').

1395. ἔπος ἀριστ' εἰρημένον, 'an excellently expressed verse.' Cf. 1161.

1400. βέβληκ' Ἀχλλεύς κ.τ.λ., 'Achilles has thrown two aces and a four.' This is from the *Telophus*, in which the Greek chiefs are playing dice. It is true that metaphorical allusions to dice are not rare in serious poetry (e.g. Aesch. *Ilg.* 32 τρίς ἐξ βαλοῦσης τήσδ' μοι φρεκτωρίας, *Cho.* 967), but the introduction of an actual scene in which the characters are dicing, and also of a line so hopelessly prosaic and trivial, was left for Euripides to venture. Three dice were used, and the highest throw was τρίς ἑξ. Besides its commoner sense κύβος (properly the 'pip' on the dice) has the special meaning of μονάς ('ace'). The throw is, therefore, a poor one and the 'weight' of the line would be small. Dionysius is doubly sarcastic.

1401. αὐτῇ ἔστι λοιπὴ σφῶν στάσις: not αὐτῇ ἡ στάσις nor ἡ λοιπὴ. Lit. 'this (only) is left for you as a weighing.'

Greek often dispenses with the word for 'only,' an emphasis being assumed upon the word to which it would belong. See the editor's note on Plat. *Eup.* 333 ε. εἰ πρὸς τὰ ἀχρηστά (sc. μίαν) χρήσιμον ὃν τιγχάται.

1402. σιδηροβραχὺς κ.τ.λ. : from the *Melampyr.* The adj. suggests βραχὺς enough, but the line is easily beaten.

1403. ἐφ' ἄρματος κ.τ.λ. : from the *Glaukus Isthmicus*. The schol. on Eur. *Phoen.* 1194 quotes the next line as ἴπποι δ' ἐφ' ἵπποις ἦσαν ἐμπεφυμένοι. This may account for the dat. νεκρῶ, which can anticipate ἐπὶ . . . Cf. Pind. *I.* 1. 29 πείθροισι τε Δίρκας ἔφανεν καὶ παρ' Εἰρώτῃ. Soph. *Ant.* 366 ποτὲ μὲν κακόν, ἄλλοτ' ἐπ' ἱσθλόν ἔρπει, and, in comedy, *Eg.* 610 μήτε γῆ μήτ' ἐν θαλάττῃ, *Ar.* 740 νάπαισι τε καὶ κορυφαῖς ἐν ὀρείαις. [Otherwise it is easy to read πάν νεκρῶ, nor is it improbable that the sentence should here be complete.]

1406. οὗς οὐκ ἂν ἀραὶντ' κ.τ.λ. There is probably only an accidental similarity between this and Eur. *Or.* 2 συμφορά θεήλατος, | ἥ οὐκ ἂν ἀραὶντ' ἀχθος ἀνθρώπων φύσις. The Egyptians were proverbially ἀχθοφόροι (schol. here and at *Ar.* 1133 Αἰγύπτιος πλινθοφόρος).

1407. καὶ μήκέρ' : sc. βαρύνει τὴν ποίησιν ἡμῶν, οἱ ἔστω ἡ στάσις. The force of καὶ is 'yes (i.e. no doubt he is outweighed as you say), and (we may go further) . . .'

1408 σι. αὐτός, τὰ παιδί' . . . καθήσθω : for both construction and thought cf. 587 ; for Cephisophon as collaborateur see 944 ; for τὰ βιβλία 913.

1410. It is not very clear why some editors assume a lacuna after this line. Dionysus has already said (1401) that the weighing would stop with the next quotations. After Eur. is again beaten, Aesch. boasts that he would be prepared to meet any odds. But, since his test is but a 'sporting offer' which manifestly cannot be adopted, Di. ignores it and proceeds.

1413. τὸν μὲν γὰρ ἡγοῦμαι κ.τ.λ. Dionysus still represents the popular opinion, but beginning to doubt itself. He cannot but realise now that Aeschylus (τὸν μὲν) as poet is σοφός (*doctus*, cf. 1154 n.), but he also knows that he finds pleasure rather in Euripides (τῷ δ'). [Others reverse the application of the demonstratives, but this misses the above point and itself contains none.]

1414. οὐδὲν ἄρα πράξεις : i.e. ἀπρακτὸς ἔσσι, 'your journey will have been in vain.' Pluto means that only a distinct choice will entitle one of the poets to depart. Hence the following question of Dionysus.

1416. *ὧ' ἔλθης μὴ μάτην*: not — *ἴρα μὴ ἔλθης μάτην*. See 639 n.

1417. *εὐδαιμονίης*: a form of thanks when accepting. Cf. Eur. *Al.* 231 *εὐδαιμονίης, μάθον ἡδίστων λόγων*. 'Blessings upon you!'

1419. *ὧ' ἡ πόλις σωθῆισα κ.τ.λ.*, i.e. 'So that the country, being saved (by the poet's wisdom), may (continue to) hold the proper choric festivals (which belong to me, and which I naturally desire to see maintained).' The function of the poet as teacher of wisdom (1009 sq.) is here put at its highest. In the theatre he can influence the largest Athenian gathering (678) under privilege (686 sq.) more effectively than any *ρήτωρ* in the assembly. Dionysus therefore proceeds to test their *σοφία* in the way of political *παραιτίσεις*. (There is no special allusion to the next Great Dionysia which are to follow in a few weeks. The tragic poet could not 'save the country' in that interval. The reference is general.) The feeling of danger at Athens is clear from this and other places. See Introd. p. xxiii.

1421. *μᾶλλον*. 'is likely to' (when he gets back to earth).

*ἔξεν μοι δοκῶ*. 'I am minded to take' (= *δοκεῖ μοι ἀγαγεῖν*): lit. 'I seem (to myself that I will take).' [From this use of the future there came a (rarer) use of the present infin. in a less derogated sense: e.g. *Περ.* 177 *τὸν ὄντο ἔξαγειν δοκῶ* (which editors should not change to *ἐξάγειν*). Aesch. *Ag.* 16 *ὄταν δ' αἰετοῖεν ὃ μιν ὀρέσθαι δοκῶ*. 'I seem to myself to be doing this or that' is surely a tolerable idiom of the anticipatory or panoramic present used for the future (Kühner-Gerth i. p. 1384).]

1422. *περὶ Ἀλκιβιάδου*. See Introd. p. xxiv. Alcibiades was at this time in the Thracian Chersonese. It can hardly be doubted that this discussion is a 'feeder.' The audience would signify its approval or disapproval of the sentiments expressed, and the supporters of Alcibiades would derive hints for their course of action.

1423. *δυστοκεῖ*, 'is in slow travail,' i.e. in bringing to birth a definite *γνώμη* on the subject.

1424. *τίνα*; The general rule is that when an interrog. pronoun, or pronominal adj. or adverb, is repeated by the person questioned, he puts it in the indirect form; i.e. we should expect *ἤτινα*; (= *ἐρωτᾷς ἤτινα γνώμην ἔχει*). But a general habit does not preclude other uses. Blaydes quotes *Ar.* 1234, *Ecol.* 761, *Pac.* 847, etc. in illustration of the direct form. [Doubtless we might here save the rules — if it were worth

while—by giving this *τίνα* also to Euripides; but the question is then too eager and the answer less vivacious.]

1425. ποθὲ μὲν κ.τ.λ.: parodied from the *Φρονολογία* of Ion of Chios σιγῇ μὲν, ἐχθαίρει δέ, βούλεται γε μὴν (schol.).

1427. μισῷ πολίτην κ.τ.λ.: apparently quoted (with more or less modification) from one of his own plays, since πάτραν is tragic, as in 1163. This may account for the variant πέφυκε for φανεύται. The rather difficult future is not likely to have been wrongly substituted here for an easy perfect. Probably, therefore, in the original context the word was πέφυκε (or πέφηνε), but here Eur. is making no explicit statement as to what is or has been the case with Alcibiades. He only hates a man 'if he shall (ὅστις = εἰ τις) prove to be' of this character, at the same time broadly hinting that he probably will so prove.

1429. καὶ πόρμον αὐτῷ: made to agree with πολίτην, as if the relative clause had taken the shape of φανοίμενον βραδὺν κ.τ.λ. [Changes from a relat. clause to an equivalent of another form (or vice versa) are not very common. Yet cf. Simonid. 5. 7 πρῶτας γὰρ εἴη πᾶς ἀνὴρ ἀγαθός, | κακὸς δ', εἰ κακῶς, Xen. *Hell.* 1. 4. 4 ταῦτ' οὖν ἀκούοντες . . . καὶ ἐπειδὴ Κύρον εἶδον, Aesch. *Cho.* 569 sq. n.]

ἀμήχανον probably combines the active and passive meanings (1) 'resourceless' for his country, (2) a 'hopeless' person for it to deal with. For the former (which is rarer) cf. Eur. *Med.* 408 γυναῖκες ἐς μὲν ἰσθλ' ἀμηχανώταται, | καλῶν δὲ πάντων τέκτορες σοφώταται.

1431 sq. οὐ χρὴ λέοντος κ.τ.λ. It is out of the question that both these lines should stand together. Either we have a combination of the two editions of the *Frogs*, or (more likely) 1431 was the original line, which Aeschylus somewhere wrote, but which he is here quoting in an altered shape in 1432. Some early reader probably noted the original words in the margin or between the verses. In favour of this view it should be observed (1) that the line with μέλιστα μὲν has the less tragic appearance, (2) that Plutarch (*Il.* 16), quoting from Aristophanes, gives that line but not the other. [Some mss., it is true, omit 1432, but their authority is not so ancient as that of Plutarch.] The notion of nurturing a dangerous lion's whelp was apparently used by Aesch. in other places besides the well-known *Aj.* 718 sqq.

1432. ἐκτραφῇ τις: sc. λέων. [The mss. of Plutarch have ἐκτρέφῃ, but the likelihood of ms. corruption was from ἐκτραφῇ, not to it.] It would have been better not to have permitted

such a dominating and wayward character as Alc. to be developed in Athens, but, since it has been done, it is best to 'put up with his ways.'

1433. τὸν σωτήρα: the form of the oath is deliberate, since the whole question is of σωτηρία. Cf. 1166, 1169.

1434. ὁ μὲν σοφῶς . . . σοφῶς: so the MSS., but commentators have naturally been at a loss to decide which has spoken σοφῶς, or rather which has not. Each has been allusive, but the opinion of each is clear. Not only is the perplexity removed, but a capital point is made by reading (with Meineke) σοφῶς for σοφῶς: 'the one has spoken wisely, and the other . . . wisely.' Dionysius hesitates and seems to be thinking over a word, and then confesses (probably after glancing round the theatre) that there is nothing to choose. Aristophanes in fact leaves the matter of Alcibiades to the audience. [The appearance of σοφῶς is not difficult to explain. Some early reader or copyist would expect a contrast between ὁ μὲν . . . and ὁ δὲ . . . but finding none, and missing the point, would 'emend' with σοφῶς.]

1437-1442. ἐγὼ μὲν οἶδα κ.τ.λ. In the distribution here offered of this much confused passage it has been assumed that eight lines of the first edition of the play were removed in favour of eight new lines. In some old copy or copies the text of one edition was accommodated in the margin of the other, where it could best find room, part being written high on the page and part lower down. Hence the first five lines of edition *a* precede the eight lines of edition *b* (which are written correctly together), while the last three lines follow them. We have, of course, no means of deciding with certainty which of the two editions was the earlier, but, since the troubles of Athens must have been rapidly increasing, it is perhaps to be guessed that the earlier edition would contain the lighter passage. Lines 1437-1441 were declared spurious by the ancient critics Aristarchus (200 B.C.) and Apollonius (A.D. 10).

καὶ ὅλω: since it is a tragedian speaking *monos* it is unnecessary to suggest καθ' ὅλω.

1438 (= 1437) sqq. The apparent fooling of the following lines is to be explained (1) as burlesquing some of the far-fetched devices for victory suggested in desperation cf. *Ach.* 915), (2) as parody of certain passages of the *Palamedes* of Euripides (see 1413-1451). That play is the subject of burlesque also in *Thesm.* 770 sqq., where οἶδ' ἐγὼ καὶ δι' ἡρώων ἐκ τοῦ Πάλαμδους has a suggestive resemblance to the present place. *Ibid.* 847 it is said of Euripides οὐκ ἐστ' ὅπως | οἱ τοῦ

Παλαμήδην ψυχρὸν δὴρ' αἰσχύνεται. In *fr.* 578 (from the *Palaemides*) occur the words *πορτίας ἐπὶ πλάσι*. Much of the humour is necessarily lost in the absence of the parodied original. At the same time Aristoph. makes an attack upon peculiarities of Cleveritus, Cinesias and Cephalophon.

1438 (=1437). εἰ τις πτερόσας κ.τ.λ. A nom. pendens is anything but rare (cf. Aesch. *Eum.* 93, 100, 480, *Suppl.* 455, Eur. *I. T.* 917, *Hec.* 970, Hom. *Il.* 5, 135, etc.). An instance (and there are many) as striking as the present is Eur. *fr.* 411 πρὸς ἀνδρ' εἰπὼν ἕνα, | πύθου' ἂν ἄσσοι πάντες. [Except for so many parallels it might be tempting to suggest εἰ τις πτερόσας . . . ἀέριον δρᾶι, 'were to lift him into the air.' The form δρᾶι for δρᾶις is quite admissible in a mock-tragic passage which includes τᾶσα, and the resemblance of ἀέριον and αἶριον, and of δρᾶι and αἶρᾶι, is very close.]

Κλεόκριτον Κυνήϊα. Cleocritus (cf. *Ar.* 878 *στροπθεῖ, μήτηρ Κλεοκρίτου*) was a large and ungainly person with some fancied resemblance to an ostrich (τὴν δψιν *στροπθώδης* schol. l.c.). To enable such a bird to fly he must be provided with wings in the shape of Cinesias (see 153 n.), who was very tall and thin. In the *Thryllades* of Aristoph. (*Ath.* 551 c) the latter is reckoned among the unsubstantial ἀδοφοῦνται. The jest went that he was obliged to wear a beard at his waist to prevent him from doubling up with his length and slenderness.

1440 (=1439). νοῦν δ' ἔχει τίνα; 'But what is the idea (or purpose) of it?'

1441 (=1440). ναυμαχεῖν . . . δέξας: the jest turns upon a vulgar application of these terms underlying their literal meaning.

1443 (=1451). εἰ γ', ὁ Παλάμηδης: evidently quoted from that play; 'an excellent device!' φῶσις = 'genius.' [In the ordinary position of this line it is entirely pointless.] The inventive genius of Palamedes (of whom Odysseus was jealous, and whose death he compassed) was proverbial. Cf. Eupol. (*Conn. Frag.* ii. 517) Παλαμηδικὸν γε τοῖς ἐνέημα καὶ σοφῶς.

1444 (=1452). Κηφισοφών: as collaborateur. See 944 n., as also for his connexion with the vinegar-cruet.

[1446 (=1443) συμ. Alternative passage from the other edition.]

1446 (=1443). ὅταν: i.e. *συντηρία ἔσται, ὅταν* . . . Cf. 1463.

τὰ νῦν ἐπιστά κ.τ.λ., 'when we regard as trustworthy that in which we now put no trust, and regard as untrust-

worthy that in which we do put trust.' It is little wonder that Di. finds this perplexing. ἀπιστα commonly means 'untrustworthy' or 'disloyal,' and τὰ δ' ὄντα πιστά, 'what is really loyal.' But Eur. means by the former 'what is now distrusted' and by the latter 'that in which we trust.' Doubtless also the combinations of sound τὰ νῦν ἀπιστῶνται and τὰ δ' ὄντα πιστῶνται, if not most carefully pronounced (cf. 301 n.), would lead to a fine 'derangement of epitaphs.' The former might become τὰ νῦν ἀπιστ' ἀπισθ' and the latter either τὰ δ' ὄντ' ἀπιστ' ἀπιστα or τὰ δ' ὄντα πιστὰ πιστά. It is most probable that Aristoph. intends to satirise advice capable of such indefiniteness. [In point of fact it is only the subsequent explanation which tells us how to read and interpret the words.]

1448 (= 1445). ἀμαθέστερον, 'less learnedly.' The Greek comparative is very often used where we should expect ἥττον with the opposite adjective or adverb (e.g. σκαϊότερος ἐκείνου = ἥττον δεξιός).

1451 (= 1448). ὥςως σωθείμεν ἄν. The reading of R . . χρῆσα(με)θα σωθείμεν ἄν is due to accidental omission through the similarity of -σως and σωθ-, and an attempt to remedy the consequent defect of metre. Not only is the sense too positive, but the form σωθείμεν is un-Attic. (Rutherford, *New Phryn.* p. 454 sq.)

1455. χρήται . . χρηστοίς : 735 n.

πόθεν ; 'of course not' (cf. the scornful ποῖος ;).

1457. οὐ δῆτ' ἐκείνη γ' : 788, 1144.

1459. ἢ μήτε χλαῖνα κ.τ.λ. : evidently a proverbial expression. We may perhaps render 'if neither soft cloak nor rough cloak agrees with it.' χλαῖνα and σισίρα are opposed also in *Eccl.* 739, 1132-1138. With the Greeks the terms for body clothes and bed-clothes are not always distinguished, and each of these words is applied in both meanings. Thus in *Ar.* 122, *Nub.* 10 the σισίρα is a bed-blanket, a sense in which χλαῖνα is also frequent. We can hardly decide which application is intended here. Both χλαῖνα and σισίρα are thick and warm for winter, the difference being that the χλαῖνα was commonly made of wool and might be beautified, while the σισίρα was a rug made of skins (sheep or goat) with the hair inwards. Cf. χλαῖνα ἱμάτιον χειμερινόν (Hesych.), and ἡ σισίρα περίβλημα ἄν εἰς ἐκ διφορέας (Poll. 7. 70). By the χλαῖνα Aesch. means the more refined public man : the σισίρα is the rougher sort.

1460. ἄνω ἀναδύσαι πάλιν, 'if you are to get above ground again' = εἴπερ μέλλεις ἀναδύσασθαι (13 n.).



1461 *ἐπὶ φάσμαρ' ἄν*: the surface meaning is 'in the other world' (cf. 82). But we may perhaps guess that the actor makes a sign towards the *Phyx*, and signifies that he prefers to give his political views in what the politicians call 'another place.' This would also suit *ἀντα* in the next line, since the theatre lay below the level of the place of assembly, in which the people were said *καθίσθαι ἀνω* (Dem. 285). Good advice may find its way up to that hill. Meanwhile *ἀνίγω*, *ἀνέμνω* are the regular words for sending up influences by the nether powers. With *μή δῆτα* supply *τοῦτο ποιήσῃς* or *εἴπῃς*.

1463 *ἐμὲ τὴν γῆν ὅταν κ.τ.λ.* With *ὅταν* cf. 1446 (= 1443). The utterance is intentionally rather cryptic. The meaning commonly found (after the schol.) is that the best policy is to leave the enemy to invade Attica, and meanwhile to attack his country with the fleet, making a special point of keeping up the navy as the true resource (*πόρος*) of the country, the present revenue (*πόρος* in a somewhat different sense) being in reality *ἀπορία*, a cause of helplessness, inasmuch as it simply creates an idle state-fed class. Pericles (Thuc. 1. 143) had urged *ἢ ἐν τῇ χώρᾳ ἡμῶν περὶ ἡμῶν, ἢ ἐν τῇ ἐκείνων πλεονέμεθα*. But this is scarcely the attitude of Aristophanes, who belongs to the party of peace. It is probable that the words rather mean 'when we (stop the war and can) treat the enemy's country as ours and ours as theirs (i.e. so far as intercourse and trade are concerned), and when we treat our ships as our resource (i.e. spend our money upon them with a view to recuperation and a stronger future revenue), and regard the present (way of dealing with the) revenue as (the cause of) helplessness.'

To this Di. replies 'Capital! only the jurymen swallow it up all by themselves.' The sense of *αὐτὰ* is derived from the context (= *τὰ χρήματα* implied in the *πόρος*): cf. 1025. We might have expected the fut. *κατακίερα*, but the sense is 'but, no matter what revenue we have, the jury-courts always get it for themselves (and will continue to do so).' Dionysus is naturally interested in the *θεωμάνες*, and he hints that there would be more of this if less were paid to juries. Aristoph. himself would have been glad of any reduction in the payment of the assembly or courts, since its existence was all in favour of the power of the *δῆμος*. Cf. in general *Eq.* 1350 *εἰ σοὶ δύο λεγόντων ῥήτορες, ὁ μὲν ποιῆσαι ταῦτ' μακάρις, ὁ δ' ἕτερος αὖ | καταμισθοφορῆσαι τοῦθ', ὁ τὸν μισθὸν λέγων | τὸν τὰς τριτάτους παραδραμῶν ἂν ὥχεται*.

1468. *αἰρήσονται κ.τ.λ.* The line (which is parenthetic and

is lingered over in order to prolong the suspense of Euripides) is tragic in metre and expression (in the use of ἡ ψυχὴ and of θάλλει=βοῦλεται). With θάλλει supply αἰεῖσθαι.

1469. οὗς ὅμως. Though Di. came down intending to fetch Euripides, the statement that he has 'sworn' is but hyperbolic assertion of the eager poet, and meets with a crushing answer from his own *Hippolytus*. Cf. 101 n.

1472. ὦ μαρώτατ' ἀνθρώπων: an abusive combination so frequent that Eur. uses it in forgetfulness of the divinity of Dionysus—not that (in Aristophanes' view) he would care much for divinity. Cf. *Av.* 1637 (Herakles to Poseidon) ὦ δαίμονι' ἀνθρώπων ἡδύσειδον.

1475. τί δ' αἰσχρόν κ.τ.λ. Once more Eur. is hoist with his own petard. In the *Aeolus* he has the line τί δ' αἰσχρόν, ἢ μὴ τοῖσι χρωμένοις δοκῇ: It adds to the humour if the previous line is also an echo of the *Aeolus*. Plutarch relates that, when Antisthenes (others say Plato) heard in the theatre this questionable doctrine that it is 'only thinking makes it so,' he retorted αἰσχρόν τό γ' αἰσχρόν, κἀν δοκῇ κἀν μὴ δοκῇ. In humorously substituting τοῖς θεωμένοις the actor looks for the ἐπισημασία which will show how the audience takes this verdict in favour of Aeschylus.

1477. τίς οἶδεν κ.τ.λ.: from the *Phrixus*. See 1082 n.

1478. τὸ πνεῖν δὲ δειπνεῖν. The jingle and alliteration point the sarcasm. He means that such talk is λῆρος. It gives no practical satisfaction. 'You might as well say that "breathing's breakfast and lying down is eider-down."'

1479. χυπαῖτε: i.e. you and Aeschylus. Cf. *Vesp.* 975 τὸ ἀντιβολῶ σ', οἰκτίρατ' αὐτόν, ὦ πάτερ, ! καὶ μὴ διαφθείρητε.

1480. ἵνα ξενίσω. They are to be wished *bon voyage* with a 'send-off' dinner. But Aristoph. is also alluding to the banquet to which he assumes that he will be invited as successful with his play (297 n.).

1481. οὐ γὰρ ἀχθεμαι τῷ πράγματι, lit. 'it is a business (or trouble) I don't object to'; a colloquial expression corresponding to the English 'I don't mind if I do.' So the schol. τῷ ἐστιᾷσαι (rather ἐστιᾷσθαι).

1482. ἀνὴρ: not ἀνὴρ (Aeschylus), but in general.

1484. πολλοῖσιν: by many signs and tokens.

1485. δοκῆσας 'having been considered.'

1491 sq. χάριν, 'a proper thing.'

μὴ Σωκράτει κ.τ.λ. Euripides is regarded as one of the circle of Socrates and as possessing the same taste for sophistical discussion and scepticism. Aulus Gellius (15. 20) says of him *auditor fuit physici Anaxagorae et rhetoris Prodicī, in morali autem philosophia Socratis*, but the last statement cannot be true in the sense that he was a 'pupil' of Socrates, who was twelve years his junior. Also Soc. had no 'pupils,' but only fellow-seekers, and of these Eur. was one. For Aristophanes' conception of Socrates see the *Clouds* (423 B.C.).

παρκαθήμενον. The Socratic group regularly seated itself round him. (cf. Plat. *Theaet.* 169 B οὐ ῥάδιον, ὦ Σώκρατες, σοὶ παρκαθήμενον μὴ δίδδου λόγον.

1493 sq. ἀποβαλόντα μουσικὴν κ.τ.λ., 'rejecting cultured taste and neglecting the most important elements of the tragic art.' μουσική here includes both 'music' and 'literary judgment.' Aristoph. believes in the rightness of the old education (cf. 729 n.) and also of the old dramatic art as represented in the dignified simplicity of Aeschylus.

1496. σφαιροῖσιν: in the unfavourable sense of 'pretentious': cf. 178.

1497. σκαριφήμοισι, lit. 'hen-scratchings.' Hesych. tells us that διασκαριφήσαι is properly used ἐν τῷ ὀρέειν τῶν τοῖς δυνεῖσι σκαλευόμενων τῇ γῇ.

1498. ἀργόν. It won't . . . very awkward to make this masc. with the substantive. διατριβὴν ποιεῖσθαι is not here simply the act of διατριβήν, since it is a kind of διατριβήν, since it is wasting time, the sense of 'philosophizing' does not attach to the verb.

1500 sq. The interval occupied by the chorus is to have filled in the interval occupied by the chorus. Presumably Pluto comes on with Aeschylus and Xanthias, who are to play the return journey. It is Xanthias who has played Euripides.] The measure implies a kind of procession (1525), with day ends.

1501. τὴν ἡμετέραν. . . . is naturally to be considered the favourite city of the gods (ἱερὰ πόλις *Eq.* 582), including Pluto. The Athenians ἀγούσιν ἱερὰς διακλασεις τῇ αἰῶνι ([Xen.] *Rep. Ath.* 3. 8). But, as the schol. points out, Attica is the special country of Kore (= Persephone, wife of Pluto).

1504. ὅς τ' αὖτις κ.τ.λ. For the three ways of death see 121 n. They are here indicated by appropriate presents, which Pluto is sending to certain of Aristophanes' pet aversions.

They are nice little gifts which Di. brings home from abroad. We cannot tell which particular favour Cleophon (678) is to receive in *τοῦτ*, or Archenomus in *τῷδε*. In regard to the second gift the reading is uncertain. If *τοῦτ* is right, it would naturally be the *κώκυον*, since it has to be divided. Bergk's *τοῦτοῦτ* cures the paroemiac verse (which comes in rather strangely) and, if we understand *τοῦτ* *βρόχον*, the presentation of a number of halters would make an effective little picture on the stage.

1505. *τοῖσι πορισταῖς*: little is known of this board (*ἀρχή*). It appears to have been a kind of expert committee which suggested ways and means, probably in times of special emergency (*Dict. Ant.* in voc.).

1506. *Μύρμηκι κ.τ.λ.*: these are not the *πορισταί*, otherwise *ὁμοῦ* would not have been added. Nicomachus is apparently the subject of Lysias' *Orat.* xxx. Myrmex and Archenomus are unknown.

1511. *στίξας*: as if runaway slaves (*δραπέται*), who were usually so punished (*Ar.* 750 *δραπέτης ἐστιγμένος*). It is thus hinted that at least some of them are not genuine citizens; cf. 678 sqq. n.

1513. *μετ' Ἀδαιμάντου κ.τ.λ.*: Adaimantus commanded with Alcibiades against Andros (407 B.C.), was a general during the present year, and took part in the battle of Aegospotami, where he in all probability behaved as a traitor. The proper name of his father was Leucolophides (*Xen. Hell.* 1. 4. 21). The anapaestic metre would not, it is true, admit of *Λευκολοφίδου*, as it will not of *Σοφοκλεί* (1516), but, since it was not essential to introduce the father's name, we may assume that *Λευκολόφου* is a humorous substitution. 'Adaimantus of the white crest' is Ad. the general, who makes a display of his *λόφος* (cf. 1016, with 925).

1516. *Σοφοκλεί*: see 76 n., 1513.

1517. *ἢν ἄρ' . . ἀφίκωμαι*, 'in case I ever come back.' In *ἀφικνεῖσθαι* the sense is often 'come home' (cf. *ἀποδιδόναι*, *ἀπολαμβάνειν*, etc.).

1523. *μηδ' ἄκων*, 'not even by accident'; cf. Aeschin. 2. 153 *ἀνθρώποις τοιηροῖς, οἳ οἱδ' ἐν ἁλυν ἀληθῆς οὐδὲν εἶπαι*.

1524 sq. *φαίνετε . . λαμπάδας*: the *myntas* have their torches (313, 310), and are now to form a procession escorting the departing Aeschylus. To 'show a light' is good Greek; whence also (omitting the noun) *φαίνειν* = 'give a light'; cf. Theoc. 2. 11 *ἀλλά, Σελάνα, φαῖνε καλόν*.

1526. τοῖσιν τοῦτον τοῦτον: the repeated pronoun is emphatic, lit. 'honour him with the tunes of him (and no one else).' For Aeschylus the tunes of Aeschylus, i.e. the old dactylic measures (1261 sqq., 1285 sqq.), such as the following hexameters. Even the actual words are probably a close adaptation of Aeschylean lines, possibly (as the schol. suggests) from the *Glaukos Ptolemaeus*. The language is of epic quality (e.g. πάγχυ, ἐς φάος ὀρνυμένω).

1530. ἀγαθὸς ἐπινοίας: i.e. through the advice of Aeschylus (1419 sq.). There is a reminiscence of Aesch. *Eum.* 1013 εἴη δ' ἀγαθὴν | ἀγαθὴ διδόναι πολέταις. There is, indeed, here a general suggestion of the close of that play, with its *προτομῶν* and their torches (ibid. 1006).

1532 sq. ἀργαλίων . . ξυνόδων: instead of the pleasant and profitable *ξυνόδοι* of peace. ἀργαλῖος is used 'specially of the litigious temper' (Neil on *Ag.* 978).

Κλεοφῶν δὲ μαχίσθω κ.τ.λ.: i.e. we shall make peace; and, if Cleophon (with other opponents) wants to keep on fighting, let him go and do it in his own country (678 sqq.). According to Aeschines (2. 80) Cleophon went about after Arginusae threatening ἀποκόψειν μαχαίρῃ τὸν τράχηλον εἰ τις εἰρήνης μηχανήσεται.

τούτων: not 'of these spectators,' which would rather require *τούτων* (cf. 964), but 'of that set,' 'those fellows' contemptuously.

# INDICES TO NOTES

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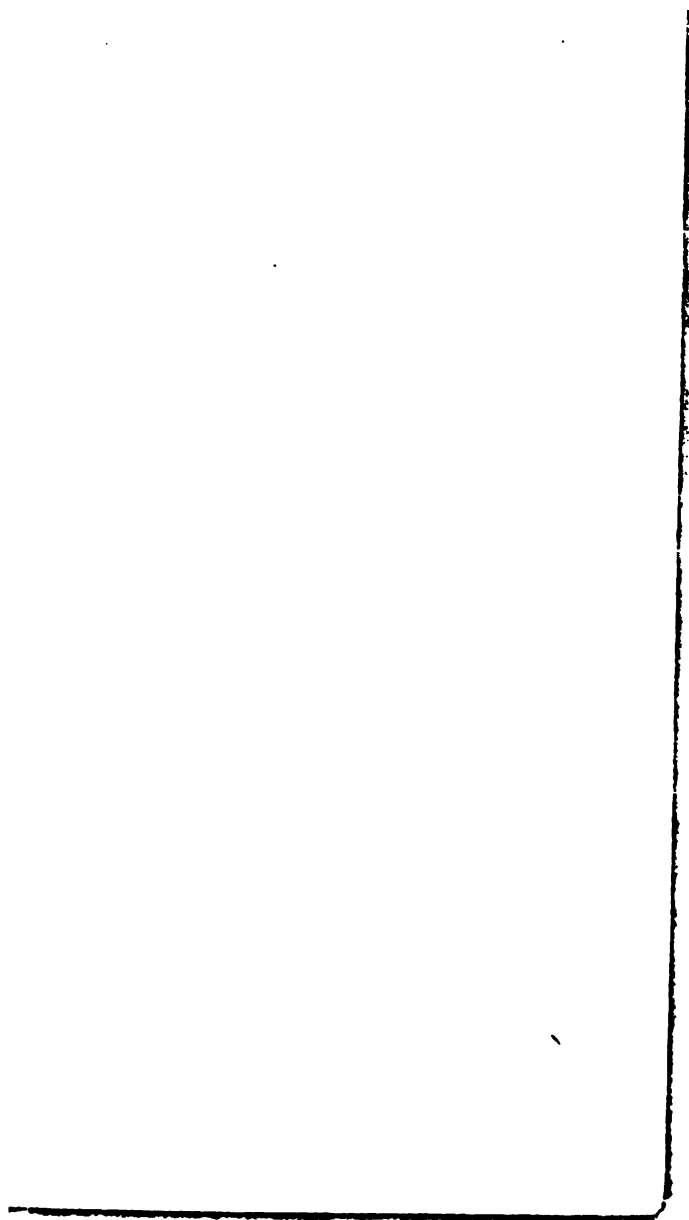
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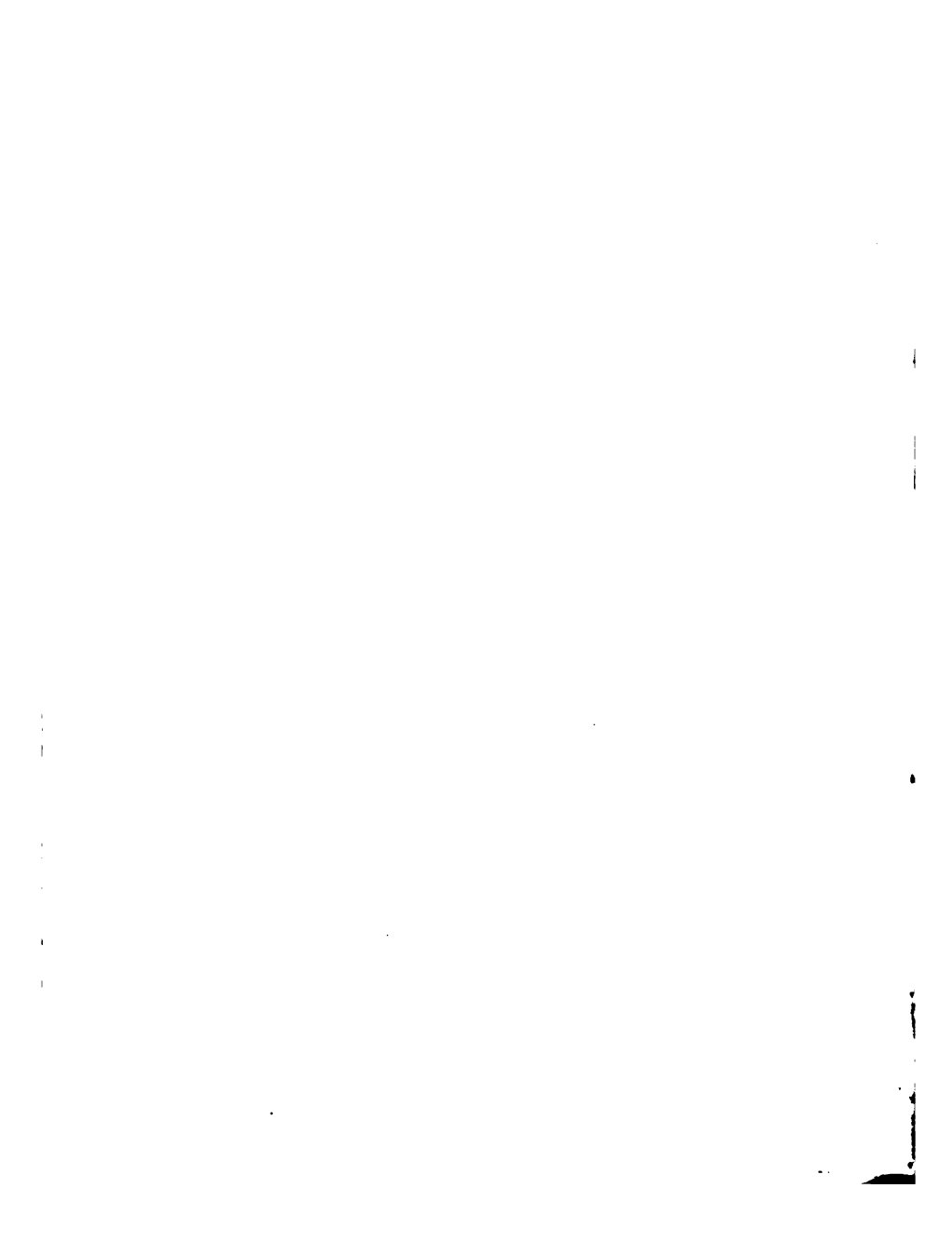
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